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# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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## MANY EVENTS TO MARK FESTIVAL IN NEW YORK

### A. G. O. PROGRAM MAY 15 TO 19

Services, Recitals and Annual General Meeting and Dinner of the Guild on the Schedule Prepared to Cover Five Days.

Plans for the spring music festival of the American Guild of Organists to be held in New York May 15 to 19 are rapidly taking form. In view of the success of the first of these festivals, held last year in lieu of a Guild convention, a large attendance is expected, not only from New York and vicinity, but from distant points. A tentative program rich with services, recitals and entertainment has been prepared, and it includes the following events:

Monday, May 15—5:30 p. m., council meeting with deans and regents, followed by dinner at the Faculty Club, Columbia University. 8:30 p. m., service at St. Paul's Chapel, Columbia University. Columbia University Choir under the direction of Dr. Lowell P. Beveridge; Carl Weinrich, organist.

May 16—10 a. m., meet at national headquarters of the Guild for visit to the Cloisters, Fort Tryon Park. 4 p. m., lecture by Dr. T. Edgar Shields, A.A.G.O., organist of the Bethlehem Bach festival, in parish-house of Church of St. Mary the Virgin. 5 p. m., recital by E. Power Biggs of Cambridge, Mass., at Church of St. Mary the Virgin. 8:30 p. m., service at the Cathedral of St. John the Divine. Choirs under the direction of Norman Coke-Jephcott, F.A.G.O.

May 17—10 a. m., meet at Guild headquarters for visit to music division of New York Public Library. Exhibition of fifteenth century missals, Beethoven manuscripts in Beethoven alcove, and Henry Hadley collection. 4 p. m., lecture by Dr. T. Tertius Noble at community-house of St. Bartholomew's Church. 5 p. m., recital by Walter Baker of Philadelphia at St. Bartholomew's Church. 8:30 p. m., service at Riverside Church. Choir of over 100 midshipmen from the United States Naval Reserve Midshipmen's School, under the direction of Grover J. Oberle, F.A.G.O., chaplain's assistant.

May 18—11 a. m., Ascension Day service at Trinity Church. Trinity choir and full orchestra, under the direction of George Mead. 4 p. m., lecture by Dr. Curt Sachs in the guild hall of St. Thomas' Church. 5 p. m., recital by Dr. T. Frederick H. Caudlyn at St. Thomas'. 8:30, Ascension Day service at St. Bartholomew's Church with combined choirs under the direction of Dr. David McK. Williams, F.A.G.O.

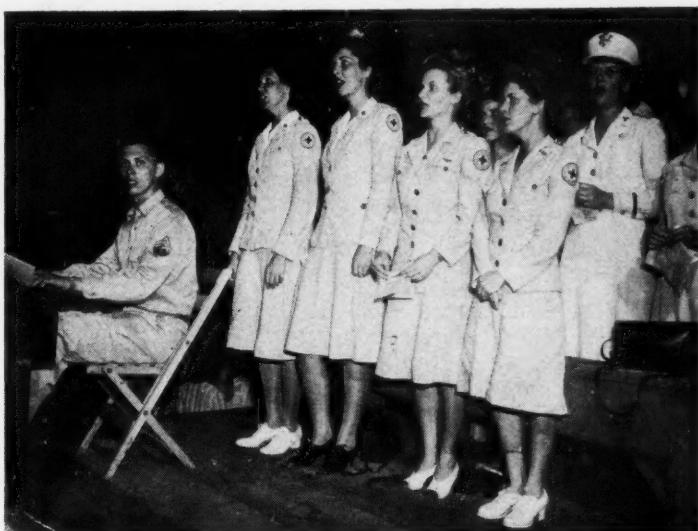
May 19—10 a. m., meet at Guild headquarters for a visit to the exhibition of ancient instruments at the Metropolitan Museum. 6:30 p. m., annual general meeting and dinner of the Guild at Schrafft's restaurant, Fifth Avenue.

Efforts are being made to bring about as large a representation from the various chapters as possible. Emphasis is placed on the meeting of deans and regents with the council, at which Guild problems can be considered and a closer fellowship between headquarters and the chapters established. Service men who may be in New York at the time of the festival are especially invited.

#### Premiere of Mrs. Eichhorn's Work.

The premiere performance of the latest composition of Mrs. Hermene Warlick Eichhorn of Greensboro, N. C., a cantata, "Mary Magdalene," was given by the Woman's College choir of 140 voices at its annual Easter concert in Greensboro March 26. George M. Thompson conducted the performance. Mrs. Eichhorn is a graduate of the Woman's College school of music. The cantata, which J. Fischer & Bro. have published, is Mrs. Eichhorn's sixteenth published composition. It is a musical setting for women's voices of a text by Rose Myra Phillips of Attica, Ind. The work consists of five numbers, each preceded by a Biblical reading.

## CORPORAL VINSON LONG LEADING CHOIR IN NEW CALEDONIA



SERVING WITH THE ARMED FORCES OVERSEAS, T/5 Vinson Long, a member of the Buffalo Chapter, A.G.O., and former organist at Ascension Lutheran Church, Snyder, N. Y., is pictured here at a field organ used for an outdoor Christmas celebration held in a park in the city of Noumea, New Caledonia. The members of the choir belong to the Red Cross.

Since he reached this island fourteen months ago Corporal Long has for the most part acted as chaplain's assistant to the major who is at the head of all chaplains on that island. His work is interesting, consisting of trips to nearby camps for religious services, general planning and typing of church programs, choir rehearsals and some broadcasting over the American expeditionary station heard as far away as Hawaii.

Many things he is not at liberty to relate, but here is his own description of his

sudden transfer to the service command and the beginning of his "career":

"One Sunday I went to the morning services at the Protestant Temple, as I'd been doing for some time previously, and found the church filled, with nothing but standing-room left. I went to the balcony, which is the choir and organ loft also. Everything was quiet even with so many people in attendance. Nothing seemed to happen until the chaplain arose and said that the organist had not yet arrived, and unless there was someone in the congregation who would volunteer to play they would proceed without music. This seemed quite an opportunity for me, so without any hesitation I volunteered and played for the entire service—prelude, anthem, offertory, hymns and postlude. Having had no rehearsal, they thought this was quite wonderful, and I was the organist from then on."

## CHARLES REBSTOCK LEAVES CLEVELAND FOR DETROIT POST

Charles Allen Rebstock has been appointed organist and choirmaster of Christ Church, Grosse Point, Detroit, Mich., and will assume his new duties May 1. He succeeds the late Beecher Aldrich, whose death was recorded in the February issue of THE DIAPASON. Mr. Rebstock leaves the Church of the Covenant in Cleveland to go to Detroit after holding this prominent position since Aug. 1, 1928.

Mr. Rebstock was born in 1890 in Lebanon, Pa., and held his first position at the age of 14 years in the Moravian Church of that city. He was graduated from the Moravian College in Bethlehem, Pa., and studied organ with T. Edgar Shields. In 1911, after two years at the Moravian Church of Nazareth, Pa., he went to St. Michael's Lutheran, Allentown, in 1913 to St. Simeon's Episcopal in Philadelphia and in 1915 to St. Andrew's Episcopal Church, Pittsburgh. After thirteen years at this church and eleven years in charge of the music at the Westinghouse High School, Mr. Rebstock was appointed to his Cleveland position.

## MISS CAROLINE E. MARSHALL, CHICAGO ORGANIST, IS DEAD

Miss Caroline Elizabeth Marshall, organist and choir director of the Third Presbyterian Church, Chicago, died at Passavant Hospital, Chicago, March 2. She was an active member of the Illinois Chapter, American Guild of Organists, and of the Chicago Club of Women Organists, and was well known as a teacher of the piano.

Miss Marshall was the daughter of the late Dr. and Mrs. Frederick D. Marshall.

Dr. Marshall was a prominent Chicago physician and an elder in the Third Presbyterian Church, of which his daughter was a member nearly all of her life and in charge of the music for many years. Miss Marshall had studied with prominent pianists, one of them the late Fannie Bloomfield Zeisler.

She is survived by one brother, Lincoln E. Marshall of Middletown, Ohio, and a sister, Mary Estelle Marshall of Evanston, with whom she made her home.

Dr. Alvyn Ross Hickman, pastor of the Third Presbyterian Church, officiated at the service, held March 4 in Evanston. Burial was at Rosehill.

## DAVID MCK. WILLIAMS TO BE AT N.W.U. INSTITUTE IN AUGUST

Dr. David McK. Williams, distinguished church musician and organist and choirmaster of St. Bartholomew's Church, New York City, will be at Northwestern University this summer as guest artist of the Church and Choral Music Institute from Aug. 6 to 11. He will conduct classes in choral materials and in service playing, thus covering materials for both organists and choir directors. Dr. Williams will give a recital on the large Skinner organ in St. Luke's Episcopal Church, Evanston, Ill., Thursday night, Aug. 10.

#### John L. Lewis at Beverly Hills.

John L. Lewis, A.A.G.O., has been appointed minister of music of St. Paul's Union Church, Beverly Hills, Chicago. The spacious building, dedicated in January, is equipped with a fine three-manual organ installed by Daniel S. Wentz. Mr. Lewis served the last three years as organist and choir director of Christ Episcopal Church, River Forest.

## SUMNER SALTER DEAD; FORMER GUILD WARDEN

### ORGANIST, COMPOSER, AUTHOR

Held Post at Williams College from 1905 to 1923 and Served Prominent Churches in Various American Cities for Many Years.

Summer Salter, organist, composer, writer on musical subjects and one of the founders and a former warden of the American Guild of Organists, died in New York City March 5 after an illness of three weeks. From 1905 to 1923 Mr. Salter was organist and director of music at Williams College and in the course of his long career he held prominent church positions in various parts of the United States.

Mr. Salter was born in Burlington, Iowa, June 24, 1856, the son of a prominent minister in that city. He was graduated from Amherst in 1877 and studied organ in Boston with Eugene Thayer, J. K. Paine, J. C. D. Parker and George L. Osgood. He was organist of St. Paul's Episcopal Church, Syracuse, N. Y., and conductor of the Cecilia Society there from 1881 to 1886; organist of the First Methodist Church, Atlanta, Ga., and conductor of the Atlanta Music Association from 1886 to 1889; organist of the First Presbyterian Church, New York, 1889 to 1892; of the West End Collegiate Church, New York, 1892 to 1900; of Sage Chapel, Cornell University, 1900 to 1902, and of the Broadway Tabernacle, New York, 1902 to 1905.

Mr. Salter was elected warden of the A.G.O. in 1899, and was president of the New York State Music Teachers' Association from 1897 to 1898. He composed songs and anthems for men's, women's and mixed voices, and music for the organ. His books include "Early Organs in America," "Ornaments in Bach's Organ Works," "Early Encouragements to American Composers" and "What Makes a Good Touch."

In 1881 Mr. Salter married Miss Mary E. Turner, who preceded him in death. Mrs. Salter was nationally known as a composer. Mr. Salter left two sons—Edward W. and William F. Salter—and a daughter, Edith M. Salter, with whom he lived in New York.

## FIRE IN ELIZABETH, N. J., RAZES HISTORIC CHURCH AND ORGAN

The historic Westminster Presbyterian Church in Elizabeth, N. J., was destroyed by fire early on the morning of Feb. 29. The organ, a four-manual built by C. S. Haskell of Philadelphia in 1916, was destroyed. Thomas Wilson, Mus.D., has been the organist and choirmaster of the church since 1903 and by the destruction of the church and organ lost an old friend. The origin of the flames probably never will be known. Dr. Otto W. Buschgen, the pastor, suggested a theory that short-circuited wiring near the organ had started the fire. Westminster Church was organized Jan. 31, 1866, and the corner-stone of the building was laid June 15 of that year.

#### Death of Henry B. Pasmore.

Henry Bickford Pasmore, composer and teacher and at one time organist of St. John's Church, San Francisco, Cal., died Feb. 23 in San Francisco at the age of 86. He was the father of the Pasmore Trio, composed of Mary Burrell Pasmore, violinist; Dorothy Bell Pasmore, cellist, and Suzanne Pasmore, pianist, who toured Europe and gave many concerts under his tutelage. Surviving also are two other daughters, Radiana, a singer, and Dr. Edith Sappinton, Western regional director of the children's bureau of the Department of Labor, and a son, Major John Pasmore.

WILLIAM R. VORIS DIES  
AT HOME IN ARIZONA

## COMPOSER OF CHURCH MUSIC

After Serving Indiana Church Thirty Years He Moved to Tucson and Devoted Himself to Composition and Artistic Printing.

William R. Voris, who in the last twenty years won a nationwide reputation as a composer of anthems and who over a long period was an active church organist, died March 2 at his home in Tucson, Ariz., where he had lived since 1925. Previous to moving to Arizona for his health Mr. Voris lived in Indiana and for thirty years was organist of the Presbyterian Church in Franklin, a position which his mother held previously. Although he had devoted much time to composition, Mr. Voris was a printer and conducted a shop known for its artistic work in Indianapolis and on going to Arizona became partner in a printing business in Tucson.

Mr. Voris was born in Whiteland, a little town in central Indiana, in 1877. His earliest recollection of church was that of being left on a front seat while his mother played the little organ and his father led the choir. This experience was repeated regularly after the family had moved to the larger town of Franklin, Ind. At an early age he began the study of the piano with his mother, continuing with various teachers in Indianapolis. About 1888 a pipe organ was placed in the Franklin Presbyterian Church and young Voris began his organ career at the pump handle.

After hearing a youngster of the name of Clarence Dickinson play a recital on the Pilcher organ at the Columbian Exposition in 1893, it was settled that young Voris should take up the organ seriously. After study with Charles F. Hansen, the blind organist of Indianapolis, he served Christ Church and Grace Pro-Cathedral at Indianapolis. Mr. Voris succeeded his mother as organist and his father as director at the Franklin Presbyterian Church and served there nearly three decades, continually striving to raise the standard of the music until his church had a state-wide reputation for a fine type of service. Mr. Voris' anthems are in the catalogues of the best publishers.

In 1905 Mr. Voris married Miss Eleanore L. LaGrange in Franklin, Ind., and she was his devoted co-worker. He is survived by Mrs. Voris and three children—Mrs. T. M. Weinzapfel and Robert and Mark Voris. Mark is a gunnery instructor in the air force at Harlingen, Tex., and Robert is serving at Loyola University, Los Angeles.

Mr. Voris was a member of the A.G.O., of the Masonic order, the Rotary Club, the Old Pueblo Club and the Christian Science Church.

RUTH BAMPTON TAKES POST  
AT CHURCH IN PASADENA, CAL.

Miss Ruth Bampton, M.S.M., has been elected minister of music at the Lincoln Avenue Methodist Church in Pasadena, Cal. She will be organist and director of the youth and adult choirs. The organ is a three-manual with fine ensemble qualities. Miss Bampton succeeds Sheldon Foote, F.A.G.O., who went East to be minister of music at Trinity Methodist Church, Grand Rapids, Mich. Miss Bampton went to the west coast last spring to make her home in Pasadena because of her mother's ill health. She was formerly associate professor of music at Beaver College and minister of music at the Second Presbyterian Church in Germantown, Philadelphia. She is now director of music at Polytechnic Elementary and Junior High School in Pasadena.

PER OLSSON, ON TOUR OF EAST,  
GIVES RECITAL IN NEW YORK

The Church of Gustavus Adolphus in New York was well filled with an appreciative audience Sunday evening, March 12, on the occasion of a recital by Per Olsson, the Swedish organist who has been touring the Eastern Atlantic states.

Upon completion of his tour Mr. Olsson is returning to the First Lutheran Church, Jamestown, N. Y.

The outstanding feature of Mr. Olsson's recital was the colorful registration in the Scandinavian group. The program was as follows: "Psalm XIX," Marcello-

## WILLIAM R. VORIS



Guilmant; Prelude from a Violin Sonata, Corelli-Guilmant; Largo, Handel; Chorale Preludes, "A Saving Health to Us Is Brought" and "O Sacred Head," Bach; "Aftonfrid," Hägg; "To the Rising Sun," Torjussen; Communion on a Christmas Midnight Mass, Huré; Concert Variations, Bonnet.

Per Olsson was graduated from the Royal Conservatory in Stockholm and his talent earned for him the patronage of the Swedish government. He was granted a stipend which made it possible for him to study with Guilmant and Widor in France. Later he became organist at the Church of St. Clara in Stockholm.

M. V. MULLETTE, SOUTHERN  
ORGANIST, ORGAN MAN, DIES

M. V. Mullette, an organist and representative of organ builders in Memphis, Tenn., for many years, died at the home of his daughter in Nashville March 5 after an illness of more than a year.

Marion Vigneau Mullette was born in London, England, and started his musical career as a choir boy in Worcester Cathedral. He was graduated from the Royal College of London with honors and studied under Sir John Stainer, William T. Best and Randegger in England and under Salome in Paris. He was organist at Holy Trinity Church, London, before coming to America, and had been organist and choirmaster at St. Matthew's Episcopal Church, Jersey City; St. John's Episcopal Church, Wichita, Kan.; Trinity Church, New Orleans; St. John's Church (Episcopal), Helena, Ark., and at St. Joseph's Catholic Church in Nashville. He had made Memphis his home for the last eighteen years, during which time he was an organ maintenance man representing at different times the Pilcher firm, the Kilgen Company and Estey.

Mr. Mullette left his widow, Bertha Denny Mullette, Memphis; three daughters and a son, Pfc. Robert D. Mullette.

ARE YOU INTERESTED IN THE WORLD'S LARGE ORGANS? There are still available copies of back numbers of THE DIAPASON containing the stop specifications of such instruments as those in the Princeton Chapel, St. Bartholomew's Church, St. Patrick's Cathedral and Trinity Church, New York; the Salt Lake City Mormon Tabernacle; the Riverside Church in New York; the Minneapolis Municipal Auditorium; the Idlewild Presbyterian Church, Memphis; Vassar College; the Memphis Auditorium; the Methodist Temple and the First Congregational Church, Chicago; the University of Colorado; the Cincinnati Music Hall; the Eastman Theater and Kilbourn Hall, Rochester; the Washington Auditorium; Duke University; Vanderbilt University; Royal Albert Hall, London, and dozens of others to mention which would take too much space. For the bargain price of \$5 we will send you postpaid fifty back numbers between January, 1922, and the close of 1927 which contain descriptions of the organs mentioned and of at least a hundred others. Or if you are interested only in certain organs—those listed or any others built in the last thirty-five years—we will send you the issues in which the specifications appear at 15 cents a copy, cash with order. Address THE DIAPASON, 1511 Kimball Building, Chicago 4.

RECITAL BY EIGENSCHENK  
FOR BENEFIT OF SERVICE MEN

The Van Dusen Organ Club will present Dr. Edward Eigenschenk in a recital Monday evening, May 1, at 8:15 in Kimball Hall, Chicago. The recital will be for the benefit of the men and women of the armed services. Mr. Eigenschenk's program will consist of the following numbers: Allegro Moderato from Concerto in G minor, Handel; Three Chorale Preludes, Bach; Gigue, Arne; Fantasie and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; Impromptu, "Divertissement" and Scherzo from Sixth Symphony, Vierne; "Nordic Reverie," Hokanson; "The Windmill," Cellier; "Seraphic Chant," Moline; "Carillon," Sowerby; Toccata from Fifth Symphony, Widor.

This has been an active season for Dr. Eigenschenk in recitals and broadcasting. March 5 he gave a recital for the College of St. Francis, Joliet, Ill., and March 12 he played at St. Paul's Lutheran Church, Fort Wayne, Ind., before a congregation of more than a thousand people. Other recent recitals include performances for the Institute for the Blind, Vinton, Iowa; Milton College, Milton, Wis., and the First Congregational Church, Sterling, Ill. Throughout the season he has broadcast recitals over station WKBB, Dubuque, every Wednesday at 4:15 p. m. and over station KDTH Thursday evening at 7:15.

Dr. Eigenschenk is also giving a series of recitals for the Van Dusen Organ Club, covering works in organ literature from the pre-Bach period to the present time. Each month he plays a recital for Loras College, Dubuque, and he has been heard in a series of Sunday afternoon recitals at the Second Presbyterian Church, Chicago, of which he is organist and director of music.

JULIAN WILLIAMS DIRECTS  
SEWICKLEY CHOIR FESTIVAL

Eleven church choirs from the Ohio-Beaver Valley region united in an impressive choir festival Sunday, Feb. 20, at St. Stephen's Church, Sewickley, Pa. So large a congregation assembled that

## IN THIS MONTH'S ISSUE

Tentative program for national spring music festival of the American Guild of Organists in New York is announced.

Death takes Sumner Salter, a founder of the A.G.O.; Mrs. Elmer Beardsley, who served many years with distinction at Bridgeport, Conn., and William R. Voris, organist and composer.

J. Fischer & Bro., the publishers, reach their eightieth birthday.

Negro spirituals and what has been written about them form the subject of article by Dr. Harold W. Thompson.

What it is necessary to know to design an organ competently is set forth in a contribution from J. B. Jamison.

## THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

chairs were placed in the aisles and narthex of the church. The choirs were under the direction of Julian Williams of St. Stephen's, Sewickley, and choral vesters were led by the rector, the Rev. Louis M. Hirshson. The service was well arranged by Mr. Williams, the musical and choral selections carefully selected and brilliantly rendered. The organ solos included "Praeludium Circulaire" and the Adagio from the Second Symphony of Widor, played for the prelude by Henry M. Daft, organist of All Saints', Pittsburgh. The postlude, the Prelude and Fugue in C major, was played by Mrs. Frank M. Beymer of Christ Church, New Brighton. The music for the service and the accompaniments to the anthems were played by Mr. Williams.

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**BIRTHDAY FALLS ON APRIL 4**

**Firm Founded by a Church Organist in Dayton, Ohio, and Later Moved to New York, Has Made Notable Contribution to Music.**

A noteworthy event in the history of American church and organ music is the eightieth anniversary of J. Fischer & Bro., the publishers, which will be celebrated April 4.

This firm was founded in Dayton, Ohio, by Joseph Fischer, organist and choir-master of Emanuel Church in that city. Nine years later the business was moved to New York, where Joseph Fischer continued his activities as director of music at the Church of the Most Holy Redeemer. By 1884 the firm had grown to such an extent that Mr. Fischer relinquished his professional work to devote all his time to editing and publishing music. The business moved to Bible House, Astor Place, New York, which remained its address for upwards of forty years. When the founder died Nov. 24, 1901, his two sons, George and Carl T., took over management of the business, with the former as president and the latter as secretary-treasurer. The rapidly expanding catalogue made it necessary in the middle twenties to occupy larger quarters at 119 West Fortieth Street.

While practically all of the early publishing efforts of J. Fischer & Bro. were confined to music for the Catholic Church, the catalogue in its development embraced every known type and form of music. The firm is one of the most stalwart supporters of the serious American composer. The roster of names in the Fischer catalogue includes among others those of Deems Taylor, Howard Barlow, Abram Chasins, Joseph W. Clokey, R. Nathaniel Dett, Alexander Gretchaninoff, A. Walter Kramer, Guy Maier, William Grant Still, Dr. Albert Stoessel and Pietro Yon.

Upon the death of the editor and president, George Fischer, Aug. 23, 1941, his brother, Carl T. Fischer, who has also

been treasurer of the Music Publishers' Association of the United States for many years, assumed the presidency. Other officers are Joseph A. and Eugene H., sons of George Fischer, who are respectively vice-president and secretary, and Robert, son of Carl T., who is treasurer. Editorial work was taken over by Dr. Howard D. McKinney, professor of music at Rutgers University and an associate of George Fischer for many years. His books, "Music In History" and "Discovering Music," are well known to musicians in this country and Canada.

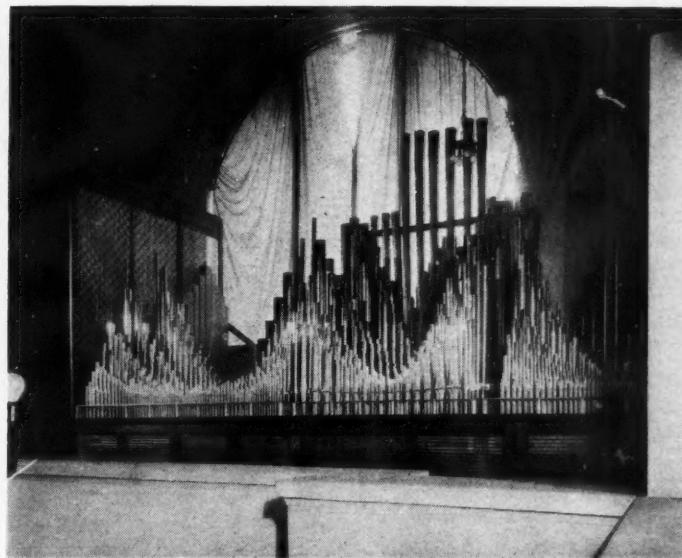
A noteworthy project of the firm, started originally as an advertising experiment in 1923, has been the publication of a house organ under the name of *Fischer Edition News*. This is a small magazine containing articles of widely diversified interest in music.

**PEABODY SUMMER SESSION;  
MAEKELBERGHE ON FACULTY**

The summer school of Peabody Conservatory of Music, Baltimore, Md., will be in session this year for six weeks, from June 26 to Aug. 5, and will again be under the management of Frederick R. Huber, with an enlarged faculty and a broadened curriculum. The work of the session will be coordinated with the summer schools at Johns Hopkins University and the Maryland Institute of Art, so that students may pursue supplementary studies there. Members of the winter school faculties constitute the teaching staff. They will be supplemented by August Maekelberghe, the Belgian organist, now in Detroit, who will head the organ department.

**Program by Chicago Women April 23.**

A program of Easter and spring music will be given by the Chicago Club of Women Organists at the Hyde Park Methodist Church, Blackstone Avenue and Fifty-fourth Street, Sunday, April 23, at 4 o'clock. Organists playing are Vivian Martin, Ora Bogen and Martha Armstrong. Bernice Alexander Byrne, soprano, will be the guest soloist and will be accompanied by Whitmer Byrne. Mary Ruth Craven, president of the club, is organist and choir director of the church.



## POST-WAR ORGANS

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MRS. ELMER BEARDSLEY  
IS DEAD IN BRIDGEPORT

## SERVED CHURCH FOR 55 YEARS

Connecticut Organist, Who Enjoyed the High Regard of Her Parish and Community, Passes Away in Her Eighty-fourth Year.

Mrs. Elmer Beardsley, dean of organists of Bridgeport, Conn., and for over half a century an outstanding figure in the musical world of her home city, died Feb. 23. She had served the United Congregational Church of Bridgeport for fifty-five years when she retired at Christmas in 1938. Recently she had gone to New York to pass the winter and was stricken there two weeks before her death. She returned to Bridgeport, where she passed away in her eighty-fourth year.

Caroline Lattin was born May 21, 1860, daughter of John R., and Harriet Ann Buckingham Lattin. At the age of 12 years she played the little organ in the Congregational Church of Huntington, Conn., her native town. At 14 she had her first "job" as organist of the Episcopal Church in the same town. The salary was \$10 a year. The next year it was \$10 and two handkerchiefs and the third and last year \$10 and a prayer and hymn-book. From the little church in Huntington the young organist went to the mother Episcopal church of Connecticut, Christ Church, Stratford, another suburb of Bridgeport. From there, after a short tenure, she went to the Second Church, later known as the South Church and still later (when merged with the North Church) as the United Church, on Dec. 3, 1883.

On the occasion of her golden jubilee as organist in 1933 Mrs. Beardsley was honored with a special service. The Rev. William Horace Day, now pastor emeritus of the church, paid high tribute to her in a sermon in which he described her as "our well-beloved friend" and Dr. Richard La Rue Swain, former pastor of the old South Church, dwelt on her distinguished musical career.

Mrs. Beardsley's fifty-fifth anniversary as organist at the United Church was celebrated Dec. 4, 1938, with a program in which all musical leaders of the city united in honoring her.

From 1920 to 1929 Mrs. Beardsley gave a series of Lenten recitals and had as guest artists some of the outstanding organists and soloists in the Eastern part of the country, including Harry Rowe Shelley, Clarence Dickinson, Harry B. Jepson, G. Waring Stebbins, Richard Keys Biggs, William Churchill Hammond and H. Frank Bozyan. These recitals were always given on Monday afternoons and a packed church week after week and year after year was evidence of their success. Only once on these occasions did Mrs. Beardsley preside at her own console and that was by popular demand.

Besides being musical head of the United Church, Mrs. Beardsley had been organist and director of music at B'nai Israel Temple for twenty-six years.

Left a widow in 1889, Mrs. Beardsley's life was devoted to music. In 1936, during Bridgeport's centennial celebration,

## MRS. ELMER BEARDSLEY



Mrs. Beardsley was presented with a civic medal as one of the outstanding citizens who had contributed to the city's advancement and culture. Her graciousness, her ability and her philanthropy were known to all who came into contact with her.

VINCENT H. PERCY 25 YEARS  
AT CHURCH 100 YEARS OLD

Vincent H. Percy celebrated his twenty-fifth anniversary at the Euclid Avenue Congregational Church of Cleveland at the same time that the church observed its centenary. To mark the church's jubilee he composed an anthem, "Thus Saith the Lord of Hosts," which had its premiere at the recent church celebration. Following this premiere the anthem was sung over the air from station WGAR, with Mr. Percy at the organ and the choir of his church singing.

Composer and Organist Percy now is employed in the offices of the Diesel Engine Works, but maintains his music classes and directs the music at the church. He is also organist and musical director for several Masonic bodies, including the Scottish Rite Consistory, and organist for the Cleveland Orchestra.

Back in the early days of radio Mr. Percy won a large following among the fans with his broadcast recitals on the Cleveland Public Hall organ. He was often featured as pianist and organist on *Cleveland News* programs over WJAX and WEAR, besides being a star on WTAM and WHK programs. His son Robert, now with the armed forces overseas, has a fine baritone voice and before the war was heard frequently as soloist on church and recital programs.

## Miss Clara Wilson Loses Mother.

Mrs. Martha Elizabeth Wilson, 86 years old, passed away Feb. 3 after a brief illness at her home in Aurora, Ill. She was the widow of George B. Wilson, who died twenty years ago. Clara R. Wilson, organist of the Fourth Street Methodist Church, Aurora, her daughter, and one brother, C. W. Sweeney, Keokuk, Iowa, survive.

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A Short Communion Service.....	T. Tertius Noble .20
The Heart Worships.....	Gustav Holst .15 arranged by Channing Lefebvre
I Will Magnify Thee.....	T. Tertius Noble .18 (Written for the 1944 Annual Diocesan Choir Festival, Pittsburgh, Pa.)

## for Two-Part Chorus (S.A.)

Sheep May Safely Graze.....	Bach-Davis .15
Jesu, Joy of Man's Desiring.....	Bach-Lefebvre .15
Thanks Be to Thee.....	Handel-Lefebvre .16
Onward, Ye Peoples!.....	Jean Sibelius .15

A Short Communion Service.....

T. Tertius Noble .16

## for Three-Part Chorus (S.S.A.)

The Peace of God.....	Norman Coke-Jephcott .12
The Twenty-third Psalm.....	Dvorak-Kramer .10
But the Lord is Mindful of His Own.....	Mendelssohn-Weaver .12
Jesu, the Very Thought of Thee.....	George Wald .15
Guide Me, O Thou Great Jehovah.....	Carl F. Mueller .16
The Lord Said to My Lord.....	Kernochan-Davis .15

## for Three-Part Chorus (S.A.B.)

Happy We, Who, Christ Possessing.....	Bach-Anderson .15
Thanks Be to Thee.....	Handel-Lefebvre .16
Blessed Are They.....	Wesley-Anderson .12
Turn Thy Face from My Sins.....	Attwood-Anderson .12
Guide Me, O Thou Great Jehovah.....	Carl F. Mueller .15

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## WILLIAM C. TEAGUE



SERGEANT WILLIAM C. TEAGUE, now stationed at Perrin Field, Sherman, Tex., in the pilot school of the army air forces, reports that the war has not retarded work and interest in the organ in that section of the country. His duties as assistant to the post chaplain, director of religious music and post organist keep him busy; however, he has managed to play three recitals since Feb. 13. On that date he dedicated the new Estey organ in the post chapel. The large attendance by military personnel led him to schedule a series of recitals to be played at the chapel.

The Texas Chapter of the American Guild of Organists presented Sergeant Teague at the First Methodist Church in Dallas Sunday, Feb. 20. On Feb. 29 he played in Sherman, under the auspices of the local music club, and a large attendance and a warm reception proved appreciation for the program of organ music.

The program before the Guild in Dallas consisted of: Prelude and Fugue in B

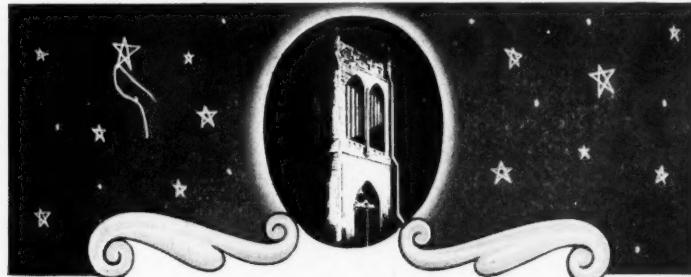
minor, Bach; Chorale Preludes, "Rejoice Now, Christian Men" and "My Heart Is Filled with Longing," Bach; Allegro Vivace from Second Trio-Sonata, Bach; Chorale in A minor, Franck; Scherzo from Second Symphony, Vierne; "Fireside Fancies," Clokey; "Carillon de Westminster," Vierne.

Sergeant Teague, a native of Gainesville, Tex., received his first training from Mrs. C. H. Tinsley in that city. Organ lessons were begun when he was 11 years old, and the following year he was appointed organist at the Whaley Methodist Church. Soon after this he started work in both piano and organ with Carl Wiesemann, Dallas organist. Upon graduating from high school he entered Southern Methodist University, where he was a scholarship pupil of Dora Poteet. In his junior year he was the co-winner in the Phi Beta Phi award, given annually to the outstanding junior student in the school of music. He also won a scholarship at Curtis Institute of Music in Philadelphia, where he was a pupil of Dr. Alexander McCurdy. His work at Curtis has been interrupted by the war. In Philadelphia he was organist and director at St. Elizabeth's Episcopal Church.

THOMAS CURTIS IS CALLED  
TO NEW ENGLAND PASTORATE

Thomas Curtis, a member of the Northeastern Pennsylvania Chapter, formerly minister of music at Simpson Methodist Church and music critic of *The Scranton Times*, is now minister of the First Parish Church (Congregational) in Boxford, Mass. Boxford First Parish, about twenty-five miles north of Boston, was organized about 1690. At present the congregation worships in its third home, a white colonial structure dedicated in 1838.

Mr. Curtis continues his studies at the Boston University School of Theology. As organist in Robinson Memorial Chapel he provides the music for four services a week. He is also active as soloist and accompanist in numerous concerts by the Boston University Male Quartet and by the Seminary Singers, under the direction of Dr. James R. Houghton.

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perish from the earth.

Yet now the Faith that brought this  
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and they have need of it—those men  
who fight. They have need of Faith—  
but they have need of deeds too. Homely,  
simple deeds of making tools with which  
to carry on their fight.

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fast as possible tools which will help  
hasten the Day of Victory. And on that  
day will we turn our craftsmanship again  
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## Tells What It Takes To Design an Organ; And It's Quite a Bit!

Los Gatos, Cal., Jan. 7, 1944.—Dear Mr. Gruenstein: So much has been written recently on the plus or minus qualifications of the organists, organ builders and "organ architects" for the job of planning an organ that I am tempted to add my bit toward clarification. The best way I know to go about this is to define what it takes to "design" any specific scheme. I call myself a designer, am a regular employee of a builder and have worked in the factory as well as outside. It is my belief, after about thirty years in the organ business, that the best results always follow one-man control of an organ, from planning to finishing. In that way the original intent and conception have a better chance of realization. It is the way the old builders practiced when they drove up to the church with their wagons, men and tools and built the organ on the spot. Their surviving work proves the worth of the method. Today, even in this land of vast distances, unity of control can still be achieved, and its worth is also proved by results.

I should like to write down what I have to do, even with the smallest organ, if I adequately prescribe for any given situation. Then if the organist, builder or "architect" can say he habitually does all I list, I say he knows his trade. If he cannot furnish all the data or take into consideration all the factors I enumerate, he has no right to fool with other people's money. See if you agree.

Let's forget generalities and talk as specifically as we can. It is quackery to cram one scheme or method down every patient's throat. An organ to be right must be custom-built. So many claim to be, but not one in a hundred really is. It takes more than fitting a chest to a space to qualify for custom-built. This is the first principle to learn, and it should frighten the bold amateur and protect the trusting buyer.

Suppose a church has space for a fair-sized three-manual and wants the best—something based on classic experience and tradition, not personal whims. What do we do first, before the scheme jells? The first thing I should do is to examine the organ space and allot the best location to the great. The choir would get the poorest. The great must have unobstructed tonal emission, because you cannot force already fully-blown pipes. The choir stops can, if necessary, be scaled and voiced bigger. Swell gets second choice. It is made up of pungent geigens, trumpets, mixtures and strings. Such timbres profit from enclosure—they change as the shades open and close—a most valuable and precious coloring aid in spite of what some people say. The pedal must not be buried. If possible avoid temperature differences in the several sectional locations.

Next we measure the reverberation of the church. If a medium loud sound is prolonged one second it means that we must use a certain degree of harmonic development in our major diapasons, mixtures and reeds. If prolongation is two seconds a different basic timbre is indicated. There is no such thing as a standard diapason pipe. Timbre is not absolute. Do we know what timbres and relative high and low powers to use in one, two, three, four, etc., seconds' reverberation? If we don't we would better stop right now until we learn, for only by the most miraculous accident shall we get good results, failing such knowledge. All the great classic builders made this the cornerstone of design. Anyone who disregards it is a tyro.

Now we are ready to consider the stop-list. Influencing this will be the general type of church service and, if the designer is not devoid of imagination, the type and atmosphere of the building. Under normal conditions what is the most important thing in any organ? First and foremost, of course, comes the great flue chorus work. This should be, and always is, when properly made, the most beautiful, characteristic and thrilling sound any organ can produce. It is composed of all diapasons from double to twenty-ninth. Not flutes. Some people like flutes in cho-

### NANCY POORE TUFTS IN HER 1944 MODEL AMBULANCE



NANCY POORE TUFTS, M.Mus., well-known Washington organist and member of a team of capable church musicians consisting of herself and her husband, William O. Tufts, has acquired a technique in running an ambulance that is the equal of her dexterity at the organ console. And so while her husband serves the nation overseas she divides her time between her music and sitting at the wheel of her 1944 model car, responding to all manner of calls in cases of accident and emergency. This enthusiastic volunteer war worker has given two recitals this season, in addition to her regular work at the Georgetown Presbyterian Church, has played for two performances of "The Messiah" and directed a carol service. She has given over 500 hours to volunteer work since last summer and has donated nine times to the Red Cross blood bank. In her spare moments she is working on several spring concerts and engagements.

Mr. Tufts is with the Thirtieth Engineers and at each writing is "somewhere else" in North Africa. He has been assigned to a post exchange and hasn't seen an organ for months, but has found the men's *a cappella* hymn singing most impressive.

rus work. I don't. Next in importance are the chorus reeds. Equally so is the quantity and quality of the pedal. These three fundamentals "make" the organ. They are vital to ensemble, and without ensemble there can be no organ. Figure what they cost and how many stops they comprise and give the leavings to flutes, strings, orchestral reeds and organ-toned voices. This need not slight these lovely and desirable effects. In a scheme I have just sketched, which contains thirty-seven manual registers (three of which are mixtures) there are fourteen diapasons (counting mixtures as single registers), eight flutes, four strings, four chorus reeds, four secondary reeds and three organ-toned stops. That is about the right proportion as I see it, and does justice to the non-structural voices.

How shall we scale and balance the great—the backbone of the organ? How shall we scale the No. 1 diapason to the room? If the room is large or small, what halving ratio will work best? (Vital). If the reverberation period is one second, how many notes (scales) smaller than the No. 1 diapason 8-ft. shall we make the great double diapason? If four seconds? If we cannot say what to do about all this how can we expect the flue chorus to turn out right, for if the double proves too big the chorus will be tubby and if it is too slight and bright the chorus will lack dignity? How about the relation of the No. 1 octave to the No. 1 unison? (I know one factory that always used a scale of 56 for the octave, regardless). Also—and this is a poser to most organ planners—how shall we scale the 16-ft. chorus reed of the swell in relation to the great flues? Shall it be big or little, bright or full, for one, two, three seconds? Suppose it turns out to be loud and fat. If we try to revoice it on the job we are not likely to get a perfect piece of work, and we may have to make radical changes, or begin all over, which is difficult and dangerous. Or, as some of our most expensive and celebrated builders have repeatedly done, we can try to get out of the fix by regulating the 8-ft. trumpet to the double! Very ingenious. But now we have to change the clarion to match the trumpet and after that reregulate the swell mixture to go with the loudened reeds! This may bring about 16-8-4-mixture balance, but what have we done to the swell reeds—great flue balance? Now we are in trouble. We might be pardoned for mentioning the moral as well as the technical

ington is the only United States city known to have woman drivers for the emergency hospital ambulances, night and day. Mrs. Tufts has picked up many accident cases—motor, gas, fire, etc.—and rushed them to the hospital.

Mrs. Tufts also provides music and directs community singing Saturday nights at the Georgetown Presbyterian Church canteen for service men and women. She has given over 500 hours to volunteer work since last summer and has donated nine times to the Red Cross blood bank. In her spare moments she is working on several spring concerts and engagements.

Mr. Tufts is with the Thirtieth Engineers and at each writing is "somewhere else" in North Africa. He has been assigned to a post exchange and hasn't seen an organ for months, but has found the men's *a cappella* hymn singing most impressive.

side of this.

If we know how, with nothing more than pencil and paper, to stipulate to the pipe-maker and voicer just how this swell double reed should be made, we can save a lot of time, money and grief—and incidentally obtain the inner and intersectional balance that makes for an obliging, willing, playable organ. Does the planner know how? Or is it too tedious, and would he rather fiddle with the pipes after they are installed—and take a chance?

Is the great to have one or two flue choruses? Why two? Because most polyphony calls for not more than *mf* to *f* power, with the low thirty notes of the secondary chorus louder than the top thirty-one. Why? So the lefthand polyphonic lines can stand out instead of being submerged. Obviously this calls for correction in the power balance of bass and treble in full great, if justice is to be done to Widor, Vierne, etc. A primary chorus with a bigger treble than bass attends to this. Full great must have treble brilliance and treble *mass*. We don't want it to sound like one of those 16-year-old Hollywood girl wonder sopranos with top notes like a paper comb. The top of our great must sound like Flagstad. What has halving ratio to do with this? Which ratio shall we recommend? Is this double chorus flexibility what we want, or would we prefer a great in which all its stops must be drawn before it is balanced? (Rigid build-up—of which there are dozens of late and big examples).

Shall the diapasons be slow or quick? What is a quick diapason? It is one that when blown hard by mouth blows over to the octave or to any one definite partial. If it is "slow" it "gurgles" and refuses to sound any definite harmonic. In a four-manual organ installed in a large university all the diapasons are quick. They all blow over. The chorus work is well specified and on paper the scheme appears past criticism, but, its basic tone being quick, it is equivalent to a well-built man with a mild case of leprosy. A quick diapason speaks promptly—too promptly—with a rough, forced, fictitious brilliance. It is hard, dry tone, sometimes described as "shallow." A slow diapason speaks reasonably promptly, but with an unforced, singing, sweet quality. The actual difference in individual and collective effect between quick and slow diapasons is considerably more than words would imply. Do we know how to tell

quick from slow tone? Is the organ with which we are most familiar slow or quick? Should we be able to stop the builder from installing quick diapason pipes?

These are a few of the basic matters that have to be considered and decided before we can go ahead. Next we must specify the wind pressures, metal, scale, mouth-width, cut-up, flue width, foot opening, nicking, lip and languid treatment of all the major flue ranks, and balance the upper work and mixtures to them in every detail—from double to twenty-ninth. Only by such accuracy is balance obtained and guesswork eliminated. How shall we balance the fifth-sounding ranks against the unison ranks of the mixtures? Shall they be louder, softer, flutier or brighter than the unisons? The same care must be taken with every chorus reed.

We must be sure to keep the perspective of intersectional power and color balance and contrast—not make one section right and have it wrong when fitted with another section. Every stop in any section must blend with every other stop in that section. How is this easily accomplished?

The stop-list is, of course, the indispensable starting-point, but nothing more. After the scaling and voicing data are adjusted to the specific acoustics and a thorough understanding is reached with the voicers as to just what is wanted in each chorus member, the final regulation in the church should consist of not much more than evening up slight irregularities within stops and minor adjustments of power—stop to stop. If these initial data of ours have proved incorrect and sets of pipes have to be so changed as to yield tone which they were never made to yield, we are sure to get a bungled batch of an organ. A pipe will stand for just so much changing, and no more.

However, if the planner still feels that he knows about what the stop-list ought to be, and that he can safely leave the scaling and voicing details to factory routine, and he can lean over the shoulder of the finisher and "sort of supervise" his final regulation in the church—and that this qualifies him to "design" the organ—then I give up.

J. B. JAMISON.

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## CORPORAL THEODORE T. MILLER

THEODORE T. MILLER PLAYS  
AT FORT MCCLELLAN, ALA.

Corporal Theodore T. Miller, who is assistant to the regimental chaplain at Fort McClellan, Ala., is playing the organ and directing the music for the Protestant services. At Christmas he had the honor of being appointed director of music for the fort, and he is to direct the large chorus again at the Easter amphitheater service. Every Sunday evening the Fifth Regimental Choir goes to the neighboring city of Anniston to present a program of choir and organ music, with readings interpolated. These not only serve to raise the civilian morale and to offer a sermon in music, but give the soldiers who participate a "lift for the week."

At a musicale in the Silver Chapel at Fort McClellan Sunday afternoon, Feb. 27, Corporal Miller played the following compositions: Prelude in G major, Bach; "Marche Russe," Schminke; "St. Francis'

"Colloquy with the Swallows," Bossi; Scherzo-Pastorale, Federlein; Nocturne, Grieg; "In Springtime," Kinder; Second Toccata in C minor, Rogers.

Corporal Miller's last organ position before entering the army was at the First Congregational Church, Everett, Mass. He is a member of the Massachusetts Chapter, A.G.O., received his bachelor of music degree from Malkin Conservatory in 1942 and took special courses in choir directing at Boston University and at Harvard. He studied organ with Frederick Johnson of the Church of the Advent, Boston, and Gilbert Macfarlane of Trinity Church, Watertown, N. Y.

CLUB OF DETROIT WOMEN  
HAS RECITAL AND DINNER

The Woman Organists' Club of Detroit met with Margaret E. McMillan at the First Evangelical and Reformed Church March 28. After dinner served by the women of the church and a short business meeting conducted by the president, Carol Fjelstad, the following program was presented for members and friends: "A Gothic Cathedral," Pratella; "Pequena Cancion," Urteaga; Spring Song, Whiting, and "The Last Supper" ("Bible Poem"), Weinberger (played by Margaret E. McMillan); "Into the Woods My Master Went," Lutkin, and "God, Who Touchest Earth with Beauty," Mueller (First Evangelical and Reformed Ladies' Choir); Sonata No. 2, Mendelssohn (Carol Fjelstad); "Psalm 19," Mar-

cello; "Air a la Bourree," Handel; "Chant Pastorale," Dubois, and Toccata, Owen Powell (Neva Kennedy Howe).

## Bidwells Welcome a Daughter.

Dr. and Mrs. Marshall Bidwell of Pittsburgh announce the birth of daughter, Mary Ellen Bidwell, Feb. 8.

## Marine Wants an Organ.

A United States marine has the mechanics of pipe organs as a hobby and wishes to carry on his interest while in the service. He is badly in need of an old organ that he can rebuild and put in shape in his spare liberty. Even an obsolete affair of the silent picture era would be appreciated. He will take care of the expense involved in moving and shipping from any point and says he can pay something for the instrument. Please write to Corporal Virgil Elliott, United

States Marines, Department of the Pacific, care of 1750 Clay Street, San Francisco, Cal.

## Frances McCollin's Work Sung.

Frances McCollin's 1931 Federation \$500 prize-winning chorus for women's voices, "Spring in Heaven," was sung by the Octave Club Chorus of Norristown, Pa., under its conductor, Marion Spangler, in the ball-room of the Bellevue-Stratford, Philadelphia, Feb. 8. The Norristown chorus sang as the guests of the Philadelphia Music Club, whose chorus, directed by Dr. H. Alexander Matthews, will be presented by the Octave Club in Norristown April 19.

The final recital of the series at the Church of the Covenant, New York, will be given Monday evening, April 17, by Dr. Charles M. Courboin.

## Ruth Barrett Arno

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Buck approached his subjects with a fine sense of proportion and musical taste,—he eschewed the bizarre in obtaining climactic effects, and confined himself within the bounds of patrician musical propriety.

"At Evening," one of Buck's many charming morceaux, is a fine example of atmospheric tone painting which reveals the composer in a reflective mood. To interpret this work most effectively, there is no finer medium than the Wicks organ, whose delicate Dulciana-Unda Maris and other beautiful voices such as the Spitzflute, Gemshorn, Dolce and their Celestes, provide a tonal beauty that defies description.

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## News of the American Guild of Organists—Continued

**Mass Is Philadelphia Subject.**

The Pennsylvania Chapter enjoyed one of its most interesting meetings Saturday evening, Feb. 26. In spite of inclement weather, about forty members and friends met at the Colony House in Philadelphia for dinner. A number of members from the former Camden Chapter, which has just merged with the Pennsylvania Chapter, were present.

After dinner the group went to the parish-house of St. Mark's Episcopal Church for the main event of the evening, a lecture on the mass by H. William Hawke, organist and choirmaster of St. Mark's, illustrated by the choir men of St. Clement's Episcopal Church, under the direction of Clement Campbell, organist and choirmaster of that church. Mr. Hawke began his lecture by discussing the liturgical colors for the different seasons of the church year. He then showed the group the articles of clothing worn by the priest during the mass and explained their significance. Following these introductory remarks, Mr. Hawke described each part of the high mass in turn. After each choral part of the mass had been explained, Mr. Campbell directed the choir men in singing a setting of that part of the mass. The choir illustrated various types of church music. Some parts of the mass were sung in unaccompanied plainsong settings and others in contrapuntal and harmonic settings. The splendid singing of the choir men under Mr. Campbell was admired by all present.

Throughout his talk Mr. Hawke emphasized the significance of the different parts of the mass and of the actions of the priest and assistants at the altar.

The meeting concluded with a discussion of the questions raised by Mr. Hawke's thought-provoking lecture.

ROBERT WHITING.

**Warden Elmer to Visit Cleveland.**

At the next meeting of the Northern Ohio Chapter, April 10, we shall have Warden S. Lewis Elmer as our special guest and speaker. We will meet at the First Unitarian Church, Cleveland, for supper, after which there will be a program arranged by Walter Blodgett, using the remodeled Holtkamp organ in the church and a small orchestra and chorus. It has been a long time since our chapter has been favored with a visit by the warden, and we are hoping for an extra large attendance, in spite of the fact that it comes after one of the organists' hardest weeks of the year.

Epworth-Euclid Methodist Church was the scene Feb. 28 of a splendid recital by David E. Craighead, a native of California who is studying at Curtis Institute in Philadelphia. Mr. Craighead handled the beautiful Skinner organ in a masterly manner and the dimly-lighted church added to the mystic atmosphere. His numbers were expertly chosen and his technique showed great skill. He is undoubtedly on his way to a splendid career in his chosen field. His program consisted of: Suite in F from "Water Music," Handel; "I Call to Thee" and Prelude and Fugue in B minor, Bach; Allegro from Sixth Symphony, Widor; Barcarolle, Catherine Urner; Pastorale, Roger-Ducasse; "Casual Brevities" ("The Desert" and "Chollas Dance for You"), Leach; "Supplication" (Based on Arkadelt's "Ave Maria"), Elmore; Toccata from Suite, Op. 5, Durufle.

Kingsley Ganson, organist and choirmaster, Church of the Epiphany, Urbana, Ill., will give the recital for the Northern Ohio Chapter at the Cleveland Museum of Art Wednesday, April 5, at 8:15 p. m.

J. LEWIS SMITH, Treasurer.

**Events in Oklahoma City.**

The Oklahoma City Chapter has been active since Christmas. Our meetings center around a dinner each month and attendance has been good in spite of transportation difficulties, rationing, etc. On Jan. 10 the meeting was held at the home of Captain and Mrs. Carlock and was devoted to business. Jan. 20 the chapter presented Nita Akin in a recital at the First Christian Church. Many said it was the best recital we have ever had in the city. Her delicate shadings, her understanding of an audience and her faculty for rendering her numbers so that each one was thoroughly enjoyed made the performance a pleasure not only to organists, but to people in general. The

Sowerby "Pageant" was a revelation of pedal work.

Feb. 15 Guild members entertained their ministers at dinner in St. Paul's Cathedral. After dinner Edward A. Flinn had charge of the music. Several songs were sung by all and one by the ministers alone. Much merriment was aroused by the singing. Then the members and friends went to the nave of the church, where the following program was presented: "Vision," Rheinberger, and "Benediction," Saint-Saens (Raymond Ryder, organist Pilgrim Congregational Church); Sonata No. 6, Mendelssohn (Amanda O'Connor, St. Paul's Cathedral); address on church music, The Very Rev. James Mills, dean of the cathedral; "Little Star," Moussorgsky, and Larghetto Maestoso and Allegro, Handel (Edward A. Flinn, Jr., First Lutheran Church); "Agnus Dei," Bizet (Lillian Wilson, soprano; Rosemary Culmer, violin; Finley G. Williams, harp, and Mrs. D. W. Faw, organ); "Thou Art the Rock," Mulet (Dubert Dennis, U.S.N.R.R.).

It is more and more apparent that the annual dinner meeting for the ministers is one of the high spots of the year with this chapter.

Three new members have been received recently—Grace Roberts, Margaret Vail and Mrs. Charles Richards.

MRS. D. W. FAW, Dean.

**Catholic Church Music in Binghamton.**

The combined choirs of SS. Cyril and Methodius Church gave a demonstration of Catholic liturgical music before the Binghamton, N. Y., Chapter, the Council of Music Teachers of the Binghamton and Johnson City public schools and the sisters of the various parochial schools of the Binghamton district Sunday afternoon, Feb. 20. The group of singers consisted of 125 voices—sixty boys, thirty-five senior choir members and thirty junior choir members (high school girls). The program proved not only interesting, but very instructive. There were plain-song groups, psalmody, works of the polyphonic period and six modern compositions.

EMILY WILLIAMS, Secretary.

**Wisconsin Chapter Activities.**

A vesper service was held by the Wisconsin Chapter at the Kenwood Methodist Church in Milwaukee Feb. 20 with Dr. Hermann A. Nott, organist and choirmaster, in charge. Mrs. Laurette Cotton, Arthur Arneke and Elmer Ihrke were the guest organists. The choir of the church contributed much to make this a very inspiring service.

Sunday, March 5, at 4 o'clock the Guild sponsored a recital by Alexander Schreiner of the Tabernacle, Salt Lake City, in Immanuel Presbyterian Church. Mr. Schreiner played a splendid program before an audience that taxed the capacity of the church. A reception was held in the church parlors after the recital.

The annual clergy-organist-choirmaster meeting will be held in April.

FRIEDA DIEKMAN.

**San Diego Concert by Men in Service.**

The San Diego Chapter presented five men of the armed forces in a concert March 6 at the First Methodist Church. The entire program was warmly received by a large and appreciative audience. Organ numbers were played by D. Robert Smith, Sp(W)1c; Paul Sheldon, Y2c, and Arthur D. Sales, Sp(W)1c. Vocal numbers were given by H. A. Meyer and William Baylor. John Leachey was the accompanist.

EDITH GOTTFRID.

**Hymn Service in Seattle.**

The Western Washington Chapter, in cooperation with the Seattle Hymn Society, presented a "hymn worship service" at the First Christian Church in Seattle Sunday evening, March 12. Miss Ruth Batchelder opened the program with two hymn arrangements for the organ by Seth Bingham: "Hymn Preludes on 'I Need Thee Every Hour' and 'My Faith Looks Up to Thee.'" Miss Eileen Clarke, organist of the Second Church of Christ, Scientist, played the offertory solos, including "O Sacred Head Now Wounded" by Bach and "Meditation on 'Rock of Ages,'" Bingham. The postlude was played by Max E. Hodges, Sp(W)1c, former organist of the First Methodist Church in Des Moines, Iowa, and now in

charge of music at the Bremerton Navy Yard. Mr. Hodges played Karg-Elert's "Nun danket alle Gott." The choir of the First Christian Church, with Margaret Moss Hemion as director and Helen L. McNicoll as organist, sang "Jesu, Joy of Man's Desiring," Bach. The *a cappella* choir of Seattle Pacific College, under the direction of Lawrence R. Schoenhals, sang a group of numbers from the balcony of the church. The message, "Singing Religion," was given by Dr. Warner Muir, minister of the First Christian Church. Several hymns were sung by the congregation with descants by the choirs. The offering was sent to the Albert Schweitzer Fellowship Fund.

Next month the Guild will meet in the music building on the university campus to hear a group of organ and symphonic records. May 16 the Western Washington Chapter and the music department of Seattle Pacific College will sponsor a recital by Alexander Schreiner in McKinley Auditorium on the college campus.

TALMAGE F. ELWELL, Dean.

**Recital by Brackett in Miami.**

A recital by Staff Sergeant William E. Brackett was given Feb. 14 under the sponsorship of the Miami Chapter at Trinity Episcopal Church, Miami, Fla. It proved to be one of the outstanding events of this season, attracting a large and very appreciative audience. Sergeant Brackett displayed a full command of the resources of the large four-manual Skinner organ. His rendition throughout was notable for the fine registrations employed and the technique revealed. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fantasie and Fugue in G minor, Bach; Roulade, Bingham; "Noel Basque," Benoit; Canon in B minor, Schumann; Toccata in C, Sowerby; Symphony No. 6, Widor.

The recital was preceded by a dinner in honor of Sergeant Brackett given by Miss Bertha Foster, dean of music of the University of Miami.

The Miami Chapter opened its January meeting to choir directors and non-members. Our speaker for the evening was Dr. Griffith J. Jones, editor and choral conductor from Cleveland, Ohio. His talk was most informative and gave each one new zest and interest in planning church music and choir direction.

The Guild sponsored a recital at All Souls' Episcopal Church, Belle Island, Miami Beach, Feb. 27. Private Harold C. O'Daniels of Endicott, N. Y., was the guest organist. He is stationed in this area and has a part in rehabilitation at the Biltmore Hospital, Coral Gables. He chose a well-balanced program of fine numbers and showed excellent taste in registration. The program was as follows: Prelude, Bach; "Water Music," Handel; "Piece Heroique," Franck; "Ave Maria," Schubert; "Sunrise," Jacob; Toccata on "O Filii et Filiae," Farnam; "Harmonies du Soir" and Chorale Improvisation on "Nun danket alle Gott," Karg-Elert.

KATHRYN CROWDER, Secretary.

**Louisville Chapter.**

The Louisville Chapter met Feb. 7 at the French Village for dinner. After the business meeting the members adjourned to the physics building of the University of Louisville, where Dr. Donald Bennett gave an informal talk and showed two films on "Sound and Acoustics."

Mooredean Plough, organist at the Highland Presbyterian Church, played the Sunday afternoon program at Christ Church Cathedral Feb. 6. His program was as follows: Sixth Sonata, Mendelssohn; "The Bells of St. Anne de Beaupré," Russell; "Hymn of Glory," Yon; Fountain Reverie, Fletcher; Andante, First Sonata, Borsowski; "Marche Funèbre et Chant Seraphique," Guilmant; "Rejoice Greatly, O My Soul," Karg-Elert; Festive Toccata, Fletcher.

Dr. C. L. Seubold gave the program Feb. 13, playing: "My Heart Is Filled with Longing," Bach-Schreiner; "Hosannah," Dubois; "When Thou Art Near," Bach-Schreiner; "The Answer," Wolstenholme; Allegro con Brio from Sonata in E minor, Rogers; Air, Fergolesi; "Romance," Bonnet; Elevation, Bedell; "Even-tide," Fairclough; "March of the Priests," Mendelssohn.

Later performers at the Sunday afternoon recitals in Christ Church Cathedral are: Lila Belle Brooks, Independent Presbyterian Church, Birmingham, Ala.; Evelyn Anderson Dorsey, former organist

Crescent Hill Presbyterian Church; Charlotte Watson, St. James' Catholic Church, and Aileen Peyton Logan, St. Matthew's Evangelical Church. Mrs. Brooks played the following program Feb. 20: "Benedictus," Bach; Toccata in C, Bach; "Invocation," Karg-Elert; "Litanei," Karg-Elert; "Rhosymedre," Vaughan Williams; "Variations de Concert," Bonnet; "Evening," Lemare.

On Feb. 27 Mrs. Dorsey played: Second Sonata, Mendelssohn; "O Man, Bemoan Thy Fearful Sin," Bach; "Ave Maria," Bach-Gounod; Sonata in A minor (Adagio and Allegro), Faulkes; Cantabile, Franck; "In Paradisum," Dubois; "Clair de Lune," Karg-Elert; Grand Chorus in F, Salome.

Miss Watson's program March 5 was as follows: Fantasie in G minor, Bach; "Ave Maria," Bach-Gounod; Adagio, Second Sonata, Mendelssohn; "Grand Choeur," MacMaster; Serenade, Boisdefre; Intermezzo, Callaerts; Toccata, Boellmann; "Hymn Celeste," Grey; "Laus Deo," Dubois.

Mrs. Logan presented the following program March 12: Prelude and Fugue in F, Bach; Prelude and Fugue in E minor, Bach; "Hosannah," Dubois; "Vision," Rheinberger; "Dreams," MacAmis; Cantilene, McKinley; "When Children Play," Fenner; Festival Toccata, Fletcher.

The chapter met March 6 at the French Village with thirty-five present. It was decided to discontinue the Sunday afternoon recitals after this month. After the business meeting the group went to the Memorial Auditorium, where Sylvester Kohler of Henry Pilcher's Sons conducted an instructive and interesting tour of the chambers of this large four-manual organ. An opportunity was given to inspect the switchboard and the console and an informal recital was given by W. Lawrence Cook and Robert F. Crone.

CATHARINE S. HIGGINS, Secretary.

**Lecture-Sing in Birmingham.**

The Alabama Chapter presented Noble Cain, conductor, composer and arranger, in a lecture-sing Feb. 25 at the South Highlands Presbyterian Church, Birmingham. Minnie McNeill Carr, the church's organist, assisted Mr. Cain. A large audience of directors, choir members and organists was present. Mr. Cain gave suggestions and ideas for anthems to be used in time of war and demonstrated how women's voices could be substituted where choirs were depleted of men. Seven anthems were bought in advance of the lecture-sing and Mr. Cain had everyone sing the anthems.

LEONA GOLDEN, Publicity Chairman.

**Three Buffalo Organists in Recital.**

The March program of the Buffalo Chapter was a recital by three members in the Parkside Lutheran Church March 9. All present thoroughly enjoyed the fine program by Dean DeWitt C. Garretson, A.A.G.O. (Chm.), Helen G. Townsend, A.A.G.O. (Chm.), and H. Maxwell Ohley, Mus.M. Mr. Garretson played: Trumpet Tune, Lang; "Clair de Lune," Vierne; Prelude and Fugue in G minor, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach. Miss Townsend played: Allegro from Concerto in F, Handel; "Pièce Symphonique," Franck; "The Ninety-fourth Psalm," Reubke. The Symphonic Chorale "Abide with Us," Karg-Elert; the Nordic Symphony (second movement), Hanson; "Carillon-Sortie," Mulet, and Prelude, Fugue and Chaconne, Buxtehude, were Mr. Ohley's numbers.

EDNA L. SPRINGBORN, Secretary.

**Examinations Pasadena Subject.**

The Pasadena and Valley Districts Chapter met at the Central Christian Church March 13 to study the Guild examinations. Kathryn Knapp, sub-dean, acted as chairman. John E. P. Clarke, Mildred Brockway and V. Gray Farrow described the knowledge of counterpoint, harmony and fugue required in the paper work and the musicianship desired at the organ. Edward P. Tompkins, F.A.G.O., discussed the subject of improvisation and orchestration. A word of recognition was given to Lora Perry Chesnut and Edward P. Tompkins, members of the chapter who have earned the letters F.A.G.O. The meeting proved to be instructive to the colleagues and all members were inspired to greater scholastic endeavor.

ETHEL WOOLLEY, Librarian.

**Waterloo, Iowa, Meeting.**

The Waterloo Chapter held its February meeting at the First Baptist Church, Waterloo, Iowa, Sunday afternoon, Feb. 27. The program opened with a discussion of pre-Bach composers by the Rev. Gerhard Bunge. Early organs of the period were also described. Organ numbers were as follows: Chorale, Goudimel; "To God on High," Decius; "The Strife Is O'er," Palestrina; Chorale, Tallis, and "In Dorian Mode," Frescobaldi (Mrs. Adelaide E. Altland); "Grand Jeu," Du Mage (Ellen L. Parrott).

A contribution of \$15 was voted to the Schweitzer fund.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

## News of the American Guild of Organists—Continued

**Toledo Chapter Meeting.**

The Toledo Chapter held its February meeting Feb. 15 in the parlors of the Ashland Avenue Baptist Church, where the members were guests of Mr. and Mrs. C. J. Anderson, ministers of music of the church. Mr. Anderson spoke on methods of choir training and means of successfully keeping five large choirs functioning properly and added to the pleasure of the evening by having one of his junior choirs sing a group of songs. Refreshments were served by Mrs. Anderson and the choir guild of the church.

This was only one of a number of outstanding programs the Toledo Chapter has held this season. In January a twelfth night party was given in St. Mark's Episcopal Church in conjunction with the Toledo Piano Teachers' Association.

Programs ahead include a Guild service in March, a recital by Claire Coci at the Toledo Museum of Art in April and a dinner meeting in May.

J. HAROLD HARDER, Dean.

**Plan Concerts in Jacksonville, Fla.**

The Jacksonville branch held its monthly business meeting Feb. 9 at the home of Mrs. Robert Lee Hutchinson, Mrs. George W. Kennedy acting as co-hostess. Plans for the spring concerts to be presented by the Guild, which last year proved very popular, were discussed. This year a music festival, sponsored by the Guild and the Friday Musicale, will be a feature. This festival gives promise of being one of the most interesting musical events of recent years, as choirs of the city churches are preparing a program of choral numbers, to be given early in May under the baton of Dr. Christopher Honaas of Rollins College, Winter Park. This concert will also feature Claude L. Murphree, organist of the University of Florida and one of the most popular artists to appear before Jacksonville audiences. Dr. Honaas has conducted the annual Bach festival at Rollins College for many years.

Mrs. William Arthur Gatlin, the regent, presided at the meeting and after adjournment luncheon was served by the hostess.

**Mrs. Hibbets Texarkana Dean.**

The Texarkana Chapter held its monthly meeting Feb. 23 at the First Presbyterian Church, Texarkana, Ark. At the business session the resignation of the dean, Mrs. Lloyd White, was read and accepted. Mrs. William Hibbets, sub-dean, stepped into the chair of dean and appointed Mrs. James P. Watlington sub-dean.

The program, in charge of Mrs. William Hibbets, was divided into two parts. Mrs. Hibbets played Reger's "Benediction," Bingham's Roulade, and the "Carillon of Westminster," Vierne. Mrs. Hibbets led a discussion on "The History of the Church through Its Hymns." Mrs. Cozzi Case illustrated the discussion by playing the hymns as they were discussed.

DAVID H. WITT.

**Choir Festival in Grand Rapids.**

A large audience, many standing in the narthex, heard members of fifteen church choirs sing in the senior festival sponsored by the Western Michigan Chapter at the First (Park) Congregational Church in Grand Rapids on the afternoon of March 5. Martin H. Stellhorn, Verne Stilwell, Carl E. Sennema, Gerard H. Boer, Stanley Baughman, Henry Brandt, Rose and Donald Nixdorf directed the choirs.

The first choral numbers were four Bach chorales. The following anthems were sung: "Mankind, Arise!", Thiman; "Spirit of God," F. C. Atkinson, arranged by Ralph Harris; "With a Voice of Singing," Shaw; "All Creatures of Our God and King," Chapman; "The Lord Is a Mighty God," Mendelssohn, and "Hallelujah Chorus" from "The Mount of Olives," Beethoven.

More than 600 people attended a recital by Alexander Schreiner, organist of the Salt Lake City Tabernacle, in the Fountain Street Baptist Church March 8 under the auspices of the Western Michigan Chapter. Mr. Schreiner presented a particularly appealing program.

**La Crosse, Wis., Chapter.**

The La Crosse Chapter met Sunday, March 19. The members attended a vesper service sung by St. Rose Choir. The following program was given: Organ, Prelude in G minor, Bach (Sister M.

Arlene); vespers in honor of St. Joseph, Gregorian chant; anthem, "Ave Regina," Maldegham; "O Salutaris Hostia," Perosi; "Tantum Ergo," di Lassus; "Hymn to St. Joseph," Schuetz; organ postlude, "Priere," Jongen (Sister M. Karen).

The business meeting which followed was devoted to discussion of the vespers service. Suggestions as to the program and topics of interest for our next meeting were made, and the members decided that a study of Gregorian chant would be very profitable. Books were given to the members to help them prepare the fundamentals of the chant.

We were pleased to welcome a new member, Mrs. C. I. Wollan, to our chapter.

SISTER M. ANTONICE, Secretary.

**Indiana Chapter Hears Mrs. Scott.**

Mrs. Farrell Scott, organist at the Meridian Street Methodist Church in Indianapolis, gave a recital for the Indiana Chapter Feb. 29. This young and very talented member of the Guild, whose technical facility and ability to infuse a richness of color were demonstrated, chose the following interesting program: Toccata in A, Purcell; Air, Tartini; "A Maggot," Arne; Allegro, Adagio and Toccata, Fifth Symphony, Widor; Fugue in A minor, Bach; "Christmas Dance of the Little Animals," Gaul; "Ronde Francaise," Boellmann; "The Musical Snuffbox," Liadoff; "Harmonies du Soir," Karg-Elert; "The Ninety-fourth Psalm" (Fugue), Reubke.

Preceding the recital the members enjoyed a covered dish supper, which was followed by a business meeting at which Dean Cheston L. Heath presided.

HELEN SHEPPARD, Program Chairman.

**E. Power Biggs Plays in Baltimore.**

The Chesapeake Chapter presented E. Power Biggs in a recital Feb. 29 at the Peabody Conservatory, Baltimore, as a contribution to Baltimore's musical activities. A large audience was enthusiastic in its appreciation of Mr. Biggs' brilliant performance. The program opened with the B flat Concerto of Handel, in its vigorous majesty. Bach's "Sheep May Safely Graze" was deftly done, so that the short recurrent theme was etched clearly against the background: the same composer's Fantasie and Fugue in G minor followed.

The second group opened with Air with Variations by Haydn, followed by "Noel Grand Jeu et Duo" by d'Aquin. Then came Dupré's Variations on an Old Christmas Melody. For color and contrast Mr. Biggs' last group was most impressive. It opened with Franck's "Picee Herolique." The peak of tonal painting was "The Reed-Grown Waters," from Karg-Elert's suite for organ, "Pastels from Lake Constance." In the Finale from the First Symphony of Vierne Mr. Biggs expressed an exuberance that is part of his artistic make-up.

After the recital a reception was held in honor of Mr. Biggs at the First Presbyterian Church.

The seventh annual clergymen's dinner was held March 7 at the Second Presbyterian Church. About eighty ministers and organists attended. Mrs. Carl AtLee, the dean, presided, and it was a pleasure to have as our after-dinner speaker Folger McKinsey, poet and columnist of *The Baltimore Sun*. Other guests were Dr. Charles M. Courboin, Frederick Huber and Corporal Ralph Rexroth. After dinner Griffith Bratt played a recital in the church auditorium. An interesting feature of the recital was a brilliant improvisation on a theme written for him at the dinner table.

GRACE A. FRESH, Secretary.

**Craighead Plays in Youngstown.**

The Youngstown Chapter presented David Craighead in recital at St. John's Episcopal Church, Youngstown, Ohio, Feb. 29. Mr. Craighead, a youth of 19, is a student at Curtis Institute of Music in Philadelphia and organist of the Bryn Mawr Presbyterian Church. His work is highly praised by critics and his Youngstown performance was worthy of all they might say. His program: Suite in F, from "Water Music," Handel; "I Call to Thee," Bach; Prelude and Fugue in B minor, Bach; Pastoreale, Roger-Ducasse; Barcarolle, Catherine Urner; "Casual Breveities" ("The Desert") and "Chollas Dance for You," Rowland Leach; Andante from Gothic Symphony and Allegro from Sixth Symphony, Widor.

BERNICE KERR PRICE.

**March Meeting in Detroit.**  
The March meeting of the Eastern Michigan Chapter was held at the Universalist Church of Our Father, Detroit, March 21. Miss Helen Fairchild, organist of the church, was the hostess. After dinner, served by the ladies of the church, a brief business meeting was held.

The recitalist for the evening was Wil-

fred Layton, F.R.C.O., organist of St. Paul's Episcopal Church, Flint. Mr. Layton played the following program: Vivaldi Concerto No. 1, in G, Bach; Four Chorale Preludes, Bach; Prelude and Fugue in D major, Bach; Andante from Quintet in C minor, Mozart; "Jesu, Dulcis Memoria," H. Walford Davies; "Watchman's Song," Grieg; Chorale Preludes, "Deck Thyself, My Soul" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; Chorale Preludes, "Puer Nobis Nascitur" and "Anderach," Willan; Allegro Appassionato, Sonata No. 1, in C sharp minor, Harwood.

MARK WISDOM, Secretary.

**Ellsasser Plays in Tampa.**

Richard Ellsasser, the talented young Cleveland organist, appeared in Tampa, Fla., March 6, at the First Christian Church, under the sponsorship of the Tampa Branch. We hope to bring this remarkable young man to Tampa again next year. His program was as follows: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Sonata in D minor, No. 1, Gilmant; "Will-o'-the-Wisp," Nevin; "Toward Evening," Kennedy; "Humoresque" ("L'Organo Primitivo"), Yon; "Ave Maria," Schubert-Ellsasser; "Picee Herolique," Franck.

After the recital coffee, cake and sandwiches were served in the church parlors by our branch. Several members of the Florida Teachers' Association, in session in Tampa, came over to meet Mr. Ellsasser, his father and his manager, Haywood S. Winkler.

NELLA WELLS DURAND, Secretary.

**Central New York Meeting.**

The March meeting of the Central New York Chapter was held at the Munson-Williams-Proctor Institute in Utica March 7 and was in the form of an organ and vocal recital. The organists were Mildred Kassing of the First Church of Christ, Scientist, and Marjorie Hixson. Beatrice Slater, soprano, contributed a group of solos. The program proved to be of a high standard. A brief business meeting was held immediately afterward and it was decided to present Carl Weinrich in a recital in April. Dean Margarette Briesen presided.

GEORGE WALD, Corresponding Secretary.

**Recitals in Portland, Maine.**

Highlights of the winter program of the Maine Chapter were three recitals on Portland's municipal organ. The organists were John E. Fay, A.A.G.O., dean of the chapter; Alfred Brinkler, F.A.G.O., and Mrs. Phyllis M. Cobb, A.A.G.O. The attendance was gratifying and plans are being made for a continuation of the series. The programs were of such a nature as to appeal to listeners of average musical tastes, being composed of a liberal proportion of orchestral transcriptions and familiar compositions.

The February meeting was held at the home of the secretary. The program consisted of recordings by Widor at St. Sulpice, Vierne at Notre Dame, and others, and an inspection of the residence organ under construction.

CHARLES J. TILTON, Secretary.

**Hymn Festival in Delaware.**

A hymn festival was held by the Delaware Chapter in the Peninsula Methodist Church, Wilmington, Sunday afternoon, Feb. 27. A chorus of sixty-five voices, composed of several choirs, and the ministers of their churches took part. The Very Rev. Hiriam R. Bennett, dean of the Cathedral of St. John and chaplain of the chapter, made the address.

The following churches were represented by their choirs, organists and clergymen: Hanover Presbyterian, West Presbyterian, Green Hill Presbyterian, Calvary Episcopal, Cathedral of St. John (Episcopal), Newport Methodist, Brandywine Methodist, Peninsula Methodist and St. Stephen's Lutheran.

WILMER C. HIGHFIELD, Secretary.

**Winter Park-Orlando Meeting.**

The Winter Park-Orlando Chapter was entertained at dinner at the Fort Gatlin Hotel, Orlando, Fla., Feb. 8 by our vice-regent, Mrs. Ira Burtis, and her husband, from Clermont. Dr. Henry Dike Sleeper, who was head of the organ department at Smith College for many years, spoke. We then had a beautiful recital at St. Luke's Cathedral by Captain Adams, from the Orlando Air Base. This was followed by a business meeting and the voting in of a new member, Mrs. Ralph Baldwin.

ELIZABETH COLE, Secretary.

**Texas February Meeting.**

The February meeting of the Texas Chapter was held Feb. 21 at the home of Mrs. A. L. Knaur, Dallas. The dinner was omitted. The feature of the evening was a talk by Coleman Cooper, director of the Apollo Boys' Choir, which is coming into well-deserved prominence in the South and East. A round-table discussion was prolonged to such an extent that two numbers on the program were postponed to a later date. These were reviews of *THE DIAPASON* by Mrs. Fred Buchanan, and of *The American Organist* by Alice Knox.

Fergusson. Refreshments were served, Mrs. W. E. Blomdahl, chairman of the social committee, assisting Mrs. Knaur.

Sergeant William C. Teague was presented in a recital Feb. 20 at the First Methodist Church. Sergeant Teague's program gave evidence of his fine musicianship and careful training. He has been a student at Curtis Institute under Dr. Alexander McCurdy.

ALICE KNOX FERGUSON.

**North Texas Chapter Programs.**

The North Texas Chapter met at the home of Mrs. Hugh Dickson in Wichita Falls Saturday evening, Feb. 26, for a social hour, after which the members went to the home of Mrs. Carrie Wilcox, an honorary member. As a special honor to her, each of the members participated in an impromptu musical program. Mrs. Wilcox was an active church organist for fifty-eight years before her recent retirement. Her enthusiastic spirit and beautiful character are admired and loved by all who know her.

On March 6 the chapter presented Sergeant John Huston in recital at the First Methodist Church. His numbers included: "Psalm 19," Marcello; Adagio from "Concerto Grosso" in D minor, Vivaldi; Arla, Loillet; Chorale Improvisations, Karg-Elert; Fantasie in A, Franck; "Soltitude," McAmis; "Absoute," Vivet; Allegro Vivace, Widor. Sergeant Huston is stationed at Camp Walters.

On March 12 the chapter met at the Church of the Good Shepherd for an afternoon program. Opening the program Mrs. Gerald Deatherage played the "Picee Herolique" by Franck. Corporal Elbert Smith, guest organist, offered the following selections: "It Fortifies My Soul," Ross Hastings; "Magnificat," Dupré. Donald McDonald, director of music of the First Presbyterian Church, gave another in his interesting series of lectures. The subject was "The Easter Story in Hymn Liturgy."

The North Texas Chapter met Feb. 12 at Grace Methodist Church, Wichita Falls. The program was opened with two numbers by Pfc. Donald G. McDonald, who is stationed at Sheppard Field. He played the D major Prelude, Bach, and Toccata, Farnam. Mr. McDonald, who is director of music and education of the First Presbyterian Church, gave the latest in his series of lectures, the subject being "Modern European Hymns." Mrs. E. W. McLaughlin closed the program, playing "When Thou Art Near," by Bach, and Lenten Postlude, Koch. At the conclusion of a short business session conducted by Elizabeth Wright, the dean, Nita Akin entertained the group with an account of her recent recital tour.

JOZA LOU BULLINGTON, Registrar.

**Auburn, N. Y., Chapter.**

A dinner meeting of the Auburn Chapter was held in the chapter-house of the First Presbyterian Church March 13. Louise C. Titcomb, the dean, presided over the business session. The group then adjourned to the church auditorium and held an informal discussion of Easter music, both for organ and choir. Miss Titcomb played several selections appropriate for the Easter season, which everyone enjoyed.

LOUISE FELL KLUMPP, Secretary.

**Events in Harrisburg, Pa.**

A recital of unusual interest was sponsored by the Harrisburg Chapter Feb. 19 at Zion Lutheran Church, in the center of the business district.

Miss Ella Foreman, organist of St. Peter's Lutheran Church, Middletown, opened the program with numbers by Bach, Beebe and Godard, followed by a group of five solos by Michael Rosenberger, a young baritone of Harrisburg. The Rev. Robert Wolf, pastor in charge of the Lutheran Service Center at the church, brought greetings. A group of organ music including "Agnus Dei" (from Requiem), Rheinberger; "Melodie-Plainve," Ketelbey, and Andantino, Franck, was played by Pfc. Ralph Sherwood, organist at Olmsted Field, Middletown, near Harrisburg. Corporal Walter Clisold, bass, closed the program with two solos.

Feb. 24 the chapter presented C. Harold Elinecke of Grand Rapids, Mich. Dr. Elinecke, who was giving a series of recitals in the East, played an interesting program of seldom-heard works on the four-manual Skinner organ in the Pine Street Presbyterian Church. The registration used for Bach and pre-Bach music was not only colorful, but brilliant. Two Fugues by Czech composers and two by Bach were outstanding numbers. Fantastic and picturesque was the "Chinese Boy and Bamboo Flute" of Spencer, while Doty's "Mist" was programmed as "Impressionistic music." The "Meditation on a Theme by Palestrina," written by Allanson G. Y. Brown, was so unadorned in its simplicity that it served as a perfect vehicle to assure one of the seriousness of the artist's performance. The final offering, "Kyrie Eleison," from the pen of Richard Purvis, climaxed a splendid program. The organists gathered later in the social hall, where the committee served light refreshments.

LAURA MAE ZIMMERMAN, Registrar.

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New Anthems Listed**

By HAROLD W. THOMPSON, Ph.D., L.H.D.

The publication of "White and Negro Spirituals," by Professor George Pullen Jackson of Vanderbilt University, in Tennessee (J. J. Augustin, New York) has raised again the problem of the textual and musical origins of what the world regards as America's unique contribution to the praise of God. Inasmuch as organists are the musicians most concerned with sacred song and the ones best prepared to appraise Professor Jackson's evidence, I take this opportunity to bring its questions and implications before you, hoping that the A.G.O. and the C.C.O. may find material for at least one meeting in the various chapters.

From 1867, when three enthusiastic Northerners named Allen, Ware and Garrison published a volume of "Slave Songs," down to the present month there has been a stream of Negro spirituals flowing from the press. The idea that their music somehow came from Africa was implied or stated in such studies as the popular and influential "Afro-American Folksongs" of Henry E. Krehbiel, published by G. Schirmer in 1914. The reasons for this acceptance were the feeling that the melodies really are different from white man's music, the desire to give the Negroes full credit for any genuine achievement—a desire in which I share 100 per cent—and a humble ignorance of African music. The ignorance of African music continues. A few years ago Mr. Ballanta-Taylor, who had edited a volume of spirituals from St. Helena Island, off the Carolina coast, was sent by the Guggenheim Foundation to study in Africa the native tunes to which he had attributed American Negro spirituals. He seems to have disappeared. Professor George Herzog of Columbia University, one of our best anthropologists, has actually studied African music, but his conclusions are not all published. There are, of course, a number of studies of African music by Europeans, but in no case, I think, was the intent to investigate the origin of the spiritual.

In 1932 there appeared in a handsome volume entitled "The Carolina Low-Country" (Macmillan) a series of essays by several persons and a collection of Negro spirituals. Among the essays was a very important one by Dr. R. W. Gordon of Washington, one of America's greatest folklorists, entitled "The Negro Spiritual." This suggested that the spirituals were preceded and probably inspired by white spirituals first used in the great revivals of 1797-1805 which reached their height in huge camp meetings, especially in Kentucky and Tennessee. As hymns were not obtainable for so vast a throng, a new type of religious song was invented, usually following one of three types. One type used a refrain for every other line; for example—

Come to Jesus (sung thrice)

Just now.

He is willing (thrice)

Just now.

Hell is gaping (thrice)

Just now, etc.

A second type had for its textual base a series of couplets, each complete, and sung in any order, perhaps to various tunes; for example—

If you get there before I do.  
Tell all my friends I'm coming too.

A third type repeated everything except one word ("sister," "brother," etc.) in the manner known to folklorists as incremental repetition.

These new types, said Dr. Gordon, survived in social meetings and revivals, not in hymnals, but their texts (not music) he located in less formal books from 1807 on, where they are usually termed "spiritual songs." The tunes, when given after 1850, may have been altered and apparently did not impress Dr. Gordon as inspiring very closely the Negro spirituals, though he pointed out that certain white revival hymns, such as "The Old Ship of Zion," certainly are sung even now by Negroes.

I dare say that a number of people were working independently at this same time on the problem of the white spiritual, and soon we had such valuable collections as Mrs. Annabel Morris Buchanan's "Folk Hymns of America" (J. Fischer, 1938), a carefully edited volume of fifty hymns

MR. AND MRS. LEROY HAMP, A COUPLE DEVOTED TO CHURCH MUSIC



TEAM WORK OF A HIGH ORDER has been done for the last six years at the First Presbyterian Church of Champaign, Ill., by a couple who met while engaged in providing the music of a church and who are continuing their good work from Sunday to Sunday. Leroy Hamp, prominent tenor and vocal teacher, is the director at the Champaign church and Mrs. Hamp, who before her marriage was Miss Elisabeth Spooner, is the organist. The choir consists of eight voices selected among the best vocal students at the University of Illinois, where Mr. Hamp is on the faculty. The standard achieved under Mr. and Mrs. Hamp has been such that places in this choir are coveted. How the congregation has been led to appreciate what the Hamps have been doing is made evident by the fact that the people no longer talk during the prelude, but listen attentively to the best in organ literature.

Mrs. Hamp is doing some teaching and

is accompanist for Russell Hancock Miles' chorus at the University of Illinois, which recently gave "The Messiah" and will sing "Elijah" in the spring. She was accompanist also for two recent faculty recitals at the university and she and Mr. Hamp are working in leisure time on some piano and organ numbers to play at service men's "sings." Last summer they devoted a large part of their time to farm and garden work in support of the war effort. Mr. and Mrs. Hamp have three daughters, 6, 4 and 2 years old, all of them showing marked musical talent.

Mr. and Mrs. Hamp first were associated at the Gary Memorial Methodist Church of Wheaton, Ill., where they were respectively director and organist. They went to Champaign from Wheaton. Mr. Hamp is tenor soloist at Sinai Temple, Chicago, in addition to his duties at the University of Illinois and at the Champaign church.

drawn from oral and published sources.

But the scholar who was to publish most copiously on the problem was Professor Jackson, whose "White Spirituals in the Southern Uplands" (University of North Carolina Press, 1933) appeared the year after Gordon's essay. Since then Dr. Jackson has given us "Spiritual Folksongs of Early America" (J. J. Augustin, 1937), "Down-East Spirituals and Others" (Augustin, 1943), and the volume mentioned at the opening of this article, a book which attempts to answer the question we all want answered. Whether we agree with the conclusions or not, the author has given very valuable historical material, followed by examples of white and Negro spirituals on opposite pages—116 of them. He then scrutinizes the modes and concludes that they do not differ materially between black and old white tunes—both races used gap scales and pentatonic melodies. Ultimately he discusses the probability that many tunes we have called Negro or African have a British origin; with the aid of Samuel P. Bayard, an authority on Pennsylvania folklore, Dr. Jackson concludes that of the 116 white song-tunes studied, sixty wandered to America from the British Isles. Among other fascinating chapters which follow there is one on the problem of where, when, how and why the white men's songs went over to the Negro.

I am not going to spoil your fun by telling you any more about this important book, and I do not even care to give my own conclusions regarding its chief points, except to say that there is probably no musician who will deny originality of important kinds to the Negro. About all you have to do is to sing both white and Negro spirituals. As I have been urging the use of white spirituals more enthusiastically than any other critic with whom I am acquainted, I am certainly not prejudiced against them, but I think there is danger in going so far in that direction that we may do injustice to the Negroes. The next step is for organists, trained in religious modes and melodies, to scrutinize the evidence of Professor Jackson to see how it compares with the conclusions of such a Negro authority as Professor John W. Work of Fisk University, whose "American Negro Songs" (Howell, Soskin, 1941) is one of our best collections. Incidentally I could wish that Dr. Macdougall would appraise those sections of Dr. Jackson's latest book which trace the "folky" white hymn to early origins in

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## Importance of Hymn Playing

Speaking at a luncheon of the Harrison M. Wild Organ Club in March, Emory L. Gallup, an old pupil of the late Mr. Wild, directed attention to the fact that this distinguished trainer of organists taught his pupils how to play hymns. The speaker added that this seemed to be neglected by teachers of the present day.

There has probably never before been a time when so much has been done to promote hymn singing. One realizes this when he reads the reports of the Hymn Society of America and the announcements of hymn festivals in every part of the country. And when have we had more or better new hymnals? The production of these is one of the great achievements of recent years in church music. Yet how much indifferent, and sometimes abominable, hymn playing one hears in many churches and over the air. No regard for proper tempo, or phrasing, or rhythm, or for the character of the hymn seems to mark the interpretations of some organists.

The importance of the subject was emphasized ably by Stanley Roper, president of the Royal College of Organists of England, in his address on the occasion of the distribution of diplomas late in January. He based his talk on a recently-published booklet entitled "The Century of Divine Songs," by George Sampson—a record of the Warton lecture of the British Academy for 1943.

"What interests me about hymns, particularly from the point of view of the choirmaster-organist," said Mr. Roper, "is precisely a statement of Mr. Sampson's that hymns ensure that the congregation shall have some part in the service. Hymns are the prerogative of the nave. We have hymns with us throughout history. Indeed, if one were to ask what was the most characteristically English contribution to liturgical worship, there can be little doubt that the answer would be hymn singing."

Mr. Roper pleaded that "the church make a more effective contribution to our musical life than it seems now to be making" and suggested "the communal singing of hymns." The head of the R.C.O. made this significant statement on the proper function of the church organist:

But in order to remove any misunderstanding that may arise, it is necessary to remind ourselves that the function of the church organist is not, as some suppose, to attract people to church by means of the music; neither is it to impress the people through their emotions when they are in church. Simplicity should be the first aim of the choirmaster-organist, and to this he should add, in his wisdom, dignity and beauty. But, further, it is his duty to make his church a living center of

musical culture. *His church must give music:* these five words contain the whole idea. Hymn singing is a way of giving music to a wider public, who, through this medium, can be trained to discriminate between the right and the wrong approach to the mood and spirit of Christian worship.

If there really are organ teachers of high standing who neglect to teach proper hymn playing, or organists in high places who look upon the hymns as secondary routine, they might well heed the words of advice given English church musicians in the annual address of the leader of their foremost organization.

## A Solution for the Problem

Our presentation of the status of the organist in the church several months ago has been copied in the current issue of *Sursum Corda*, a Lutheran quarterly devoted to church music and liturgies. Our contemporary seems to find a solution for the problem we then considered, but did not solve. It might be called a novel solution, though it is actually the oldest. *Sursum Corda* puts it in these words:

First of all, we would suggest, that certainly the church from minister on down should be above any injustice to any who serve in our worship. As servants of God, they certainly have every consideration coming whether it be deserved or not. This end of things the Holy Spirit has always been at work to correct. And through Him, not only this evil, but all others will some day be at an end.

Supplementing this the Lutheran publication offers the practical advice that the greatest care should be taken when organists are engaged. It emphasizes also the necessity for cooperation in the work of the church among all who are thus engaged. Summarizing his opinion the editor says:

We have every reason to believe that when the Gospel of Christ is at work, and the organist and the minister and all other parties concerned are hearing it and preaching it themselves, that same Gospel will dissolve the problem one way or another.

This sort of practice will never "indict, try and condemn the victim" without a charitable hearing from both sides. It will never, in the first place, allow an organist or a music committee to get into that impossible situation. This conscious striving at brotherliness and mutual understanding will go the whole way toward fine relations and real stewardship in the hearts of all concerned.

Certainly the organist is deserving of the thing we say belongs to all Christians. Why not practice what we preach where it counts most?

All of which is true. But the theory does not always work out in practice, it seems, or something other than the Holy Spirit is taken for that Person in the Trinity. We recall the admonition of a good Methodist bishop many years ago who said, in addressing a class of young ministers on whom deacon's orders were conferred: "Sometimes you may think you are full of the Holy Spirit when you are merely full of prunes." And the efficacy of prayer is rather limited to the prayer of the righteous man. Scripture tells us. We feel sure that when both sides of an issue in any church approach it in a spirit of prayer and sincerely invoke the power of the Holy Spirit right will prevail. Case records do not indicate that this is the procedure in all instances.

## WILD CLUB HOLDS BIRTHDAY LUNCHEON; GALLUP SPEAKER

The Harrison M. Wild Organ Club of Chicago held its annual birthday celebration March 7 at a luncheon in the Central Y.W.C.A. Thirty-one members sat down at the tables and a large birthday cake was cut by Alice R. Deal. The president, Mrs. Ora Bogen, introduced Emory L. Gallup, speaker of the day, who recalled in a most interesting manner his many years as a pupil of Mr. Wild and emphasized the methods and principles that made Mr. Wild a great organ teacher. Florence Edwards (Mrs. Charles Sears), distinguished soprano, sang three solos. The occasion served as a vivid reminder to Mr. Wild's many disciples of the benefits and pleasures of their study with him.

## Schreiner Plays in Chicago

Alexander Schreiner, who has been adding measurably to his fame as he proceeds across the continent and into Canada on a recital tour, paid his respects to Chicago at that shrine of organ music—Rockefeller Chapel—on the evening of March 13. The Salt Lake City organist drew a very large audience and impressed all with his artistry, his technical skill, his good taste and his versatility in interpreting both classical and modern works for the organ.

Mr. Schreiner came out of the West preceded by a reputation established not only by his work at the Salt Lake Tabernacle, but by his many recitals in Los Angeles while on leave from his Mormon post. And though he had never been heard previously in Chicago, his fine performance at the convention of the American Guild of Organists in Cincinnati is remembered by those who were privileged to hear him at that time.

Mr. Schreiner's program was a strictly standard one, with little novelty except two pieces by himself and Richard Keys Biggs. But he played all of his offerings with a rare command of the instrument and understanding of the music. This was evident at once in the Bach chorale prelude on "My Heart Is Filled with Longing" and the Toccata, Adagio and Fugue in C. The Adagio was especially beautiful. The Franck Chorale in E major was played with adequate feeling and dignity and by some was rated the finest work of the evening. The recitalist was equally impressive in toccatas and in light pieces, as became evident in the Scherzo from Vierne's Second Symphony and his own colorful "Morning Fancies," and in the Biggs Toccata, "Thanks Be to God," on a theme in the first Gregorian Mode, Sowerby's Toccata in C and the closing number, the Finale from Vierne's Sixth Symphony. Sowerby's brilliant work was played with the fire and abandon necessary to do it justice and the Vierne Finale with pronounced brilliancy.

Mr. Schreiner left an impression that assures him of an enthusiastic welcome whenever he may return to Chicago.

## Nevins Directs Bach Mass

The complete Bach B minor Mass was given a stirring and effective performance Sunday, March 5, by the choir and soloists of the First Presbyterian Church, New York City, under the direction of Willard Irving Nevins. Mr. Nevins was capably assisted at the organ by Anna E. Shoremount, who accompanied the choir. The soloists, each of whom did notable work, were: Rose Dirman, soprano; Amy Ellerman, contralto; Edward Kane, tenor, and Elwyn Carter, bass.

The mass was given in two sections, the first beginning at 5:45 p. m. and the second at 8. Over 1,300 people were present and it was a real tribute to the quality of the performance that almost no one left the church before the entire mass had been sung.

In the choir work the clarity of phrasing and the purity of tone were exceptional, especially in the soprano and bass sections. The Sanctus was particularly well handled and was a thrilling climax to the evening. Mr. Nevins deserves high praise for his successful completion of this tremendous task, not only because of the unusual problems presented by the war, but because this was the first time his singers had undertaken the score in its entirety.

HAROLD W. FRIEDELL.

## WIDOR CENTENARY THIS YEAR; MARKED BY VASSAR RECITAL

To mark the centenary of the birth of Charles Marie Widor, Professor E. Harold Geer played Widor's Seventh Symphony, in A minor, at his Sunday evening recital at Vassar College Feb. 20. It has been generally believed that Widor was born in 1845, but Professor Geer directs attention to the fact that researches made by Nicolas Slonimsky, the eminent musicologist, prove that he was born in 1844. Mr. Slonimsky has submitted to Professor Geer as evidence a copy of the birth registration which he has received from the mayor of Lyons, France. It states that Charles Marie Jean Albert Widor, son of Francois Charles and Francoise Elisabeth, was born Feb. 21, 1844.

Professor Geer gave a program of

## Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of April 1, 1919—

More than 10,000 people heard Widor's Sixth Symphony played by Charles M. Courboin and the Philadelphia Orchestra of 110 pieces, under the direction of Leopold Stokowski, March 27 at the John Wanamaker store in Philadelphia. Mr. Courboin, to whom this symphony was dedicated, had studied it with the composer.

Mrs. Kate Elizabeth Fox gave the inaugural recital Feb. 17 on the four-manual Steere organ in the new Church of the Redeemer at Morristown, N. J., of which she was the organist.

Hugo Goodwin was appointed organist and director at the First Congregational Church of Evanston to succeed John Doane, who went to the Church of the Incarnation, New York City.

Ten years ago the following news was recorded in the issue of April 1, 1934—

A movement to unite the American Guild of Organists and the National Association of Organists took definite form and the question was submitted to the membership of both organizations by a joint committee, the members of which were Charles H. Doersam, S. Lewis Elmer, R. Huntington Woodman and Frank Wright for the A.G.O. and Charles Heinroth, William C. Carl, Reginald L. McAll, Harold V. Milligan and T. Tertius Noble for the N.A.O.

Virgil Fox made his New York debut at the Wanamaker Auditorium March 14 and immediately established himself as a youthful virtuoso.

English hymn-tune settings March 12. His program consisted of the following: Psalm-tune Postlude, "Martyrs," Harvey Grace; Chorale Fantasia, "When I Survey the Wondrous Cross," Charles Hubert Hastings Parry; Prelude on Song 24 by Orlando Gibbons, Charles Villiers Stanford; Three Preludes on Melodies from the "Genevan Psalter," Charles Wood; Chorale Prelude on a Theme by Tallis, Harold Edwin Darke; Hymn-tune Prelude, "Eventide," Ralph Vaughan Williams; Chorale Prelude, "Andernach," Healey Willan.

## SERVICE OF MUSIC FROM 11TH CENTURY TO MOZART BY DE TAR

A service of music drawn entirely from works of the eleventh century to the time of Mozart was arranged by Vernon de Tar at the Church of the Ascension in New York on the evening of Feb. 10 as one of his musical programs of the winter. Yves Tinayre was the soloist. He sang solos by Leoninus, Perotin, Josquin des Pres, Schütz, Mozart and others. The choir sang: "Two Psalms," Schütz; "Magnificat," Palestrina; "Jesu, by Thee I Would Be Blessed," Melchior Franck; "Cantate Domino," Hassler; "Adoramus Te," Mozart; Chorale, "What Tongue Can Tell," Bach. The slow movement from Bach's Concerto in D minor was played by violins and organ and the organ selections were Bach's chorale prelude on "Liebster Jesu" and the Buxtehude Fugue in C.

The organ recital which followed, and which was the last of four monthly recitals this season, continued the mood of the service. Mr. de Tar played: Prelude on "Ut Queant Laxis" (Plainsong), de Cabezon; Variations on "My Youth Is at an End," Sweelinck; Prelude and Fugue in F sharp minor, Buxtehude; Chorale Prelude, "From My Beloved God," Hanff; Prelude in D minor, Clerambault; Chaconne in D minor, Pachelbel; Concerto No. 5 in F major, Handel; Chorale Prelude, "Jesus, in Thy Passion," Vogler; Prelude and Fugue in E flat major, Bach.

## Music Week Observance May 7 to 14.

National music week, which this year enters its third decade, will be celebrated May 7 to 14. The movement, started on a nation-wide basis in 1924 and expanded in 1940 into national and inter-American music week, gives every indication of becoming international in scope. The keynote of the 1944 music week, according to an announcement by C. M. Tremaine, secretary of the Inter-American Music Week Committee, will be "Use Music to Foster Unity for the War and the Peace to Follow."

## THE FREE LANCE

By HAMILTON C. MACDOUGALL  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

It was a bit surprising to find that my modest—not to say innocent—remarks concerning the new Episcopal Hymnal had drawn a protest from that redoubtable musician and charming gentleman Charles Taylor Ives. He writes:

Dear Macdougall: I am sorry that in all your remarks about the Hymnal of 1940 you confine yourself to *criticism*, little pin-pricks regarding chant-duplicates, lowering of keys, etc., etc., etc. Surely you appreciate that the book is far ahead of and much finer than anything of the kind you and I have ever seen. The preface itself is stimulating, showing, as it does, the broadness of the concept. The very weaknesses (?) you point out show the effort to meet many demands not only from organists, but from the clergy. \* \* \* Recently at St. Bartholomew's they sang No. 522 and it gave me a thrill, both hymn and tune; and in St. Luke's, Montclair, No. 532, great stuff! Inspirational. So please saturate yourself with the fine things and have enjoyment. Cordially, Ives.

Gleanings from "Small Talk at Wreyland," by Cecil Torr: Parsons and organists have their tussles, with the former not always ahead. Lustleigh town folks in 1844 were upset because the rector kept on his white surplice instead of putting on a black robe for the preaching; church wardens went over the parish to ascertain their opinions. \* \* \* One old lady said a child of hers had caught its death of cold by the parson's "a-baptizin' of it without a-puttin' a kettleful o' bilin' water into the stony font."

This was the period of Puseyism; any innovation was thought to be the outcome of a Popish plot.

The same chronicle goes on: "A boy was given a course of Scripture stories, but went on strike when he was told of the creation of Eve. He said it was mean of God to put Adam to sleep and then take a rib away; and to show God what he thought of it he would stop off saying his prayers. The strike lasted for six weeks."

Lustleigh Church as late as 1862 had a choir of men and women and an orchestra (?) of bass viol (that is, violoncello), violin and flute; and the tuning made a pleasant prelude to the service. There were three men who could play the viol; and it went by rank, not merit. One man farmed his own land and had first claim; next came a man who was a tenant farmer; and last a man who had no farm, but played better than the other two.

Commemorative recitals of church music or church services of the same nature are not infrequently reported in THE DIAPASON. The March number has two such tributes—one a service in St. Barnabas' Church, Woodland, N. Y., on Jan. 20, with service music by Pietro A. Yon, and the other an organ recital in Carnegie Music Hall, Pittsburgh, by Dr. Marshall Bidwell in memory of Gordon Balch Nevin and R. Nathaniel Dett.

And now a letter from Lytham, Lancashire, just received tells me of the death of James T. Lightwood, author of

the indispensable "Hymn-Tunes and Their Story" and the equally necessary book for the hymn-tune student, "The Music of the Methodist Hymn-Book"—540 pages of information regarding a new hymnal popular in Great Britain. Mr. Lightwood's passing will be sincerely regretted.

SCHANTZ PLANT MAKING TOOL  
BENCHES FOR BATTLE FRONTS

An interesting example of the government war work being done by American organ builders is found at Orrville, Ohio, where the factory of A. J. Schantz, Sons & Co. is busily occupied manufacturing unique portable tool benches to be used on the battle fronts. The maple wood required to make the equipment has been obtained in the vicinity of Orrville, where trees have been cut to supply the Schantz plant with the material needed to fill a rush order.

These benches are designed to provide easily handled yet effective repair equipment for planes, trucks and other mobile equipment at or immediately behind the fighting fronts, and the units already put into use have been so successful that every fighting front is now crying: "Send us more mobile repair units."

There are eight benches in each unit, all of equal height and depth. Six of the benches are thirty and one-half inches wide and two are thirty-nine inches wide. When placed side by side they provide a complete miniature machine shop capable of making minor repairs to any piece of mobile equipment, air or ground operated.

The eight benches in a unit contain an air compressor, an electric power plant with a gasoline motor, a lathe, a small tool chest, a gasoline heater, a drill press and an acetylene and oxygen welding outfit. The first task completed was the construction of 200 of the benches which contain tool chests.

## Sergeant Bentley Kept Busy.

In what spare time is left after a full day of administrative duties at Camp Beale, Cal., coupled with advanced field training in a stepped-up program in preparation for oversea service, Sergeant Paul Bentley, choirmaster and organist of St. Mary's Cathedral, Portland, Ore., is teaching organ to various military personnel, including army nurses and a captain of the Women's Army Corps. Recently he returned to Camp Beale after having been on detached service which took him to Salt Lake City and thence to southern California, where he visited churches in San Diego, Los Angeles, Arcadia and Hollywood. In addition to taking his military equipment overseas, Sergeant Bentley is planning to include a few copies of choice organ selections in the hope of finding an organ wherever he may go.

## Recitals at Cleveland Museum.

The McMyler organ recitals at the Cleveland Museum of Art, by Walter Blodgett, curator of musical arts of the museum, will be given the last four Sundays in April at 5:15 p. m., when Mr. Blodgett will play Brahms' Trio-Sonata No. 4. The first April McMyler recital, April 2, will be given by Arthur W. Quimby, now head of the department of music of Connecticut College. Professor Quimby will play compositions of Bach.

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## Programs of Organ Recitals of the Month

**H. Frank Bozian, New Haven, Conn.**—Mr. Bozian, who is giving a series of recitals on the Newberry memorial organ at Yale University, is including all the organ works of Johannes Brahms in his programs. March 26, at the last recital of the group, he played: Concerto in B flat major, Handel; Chorale Preludes, "Aus der Tiefe rufe ich" and "Christus, der uns selig macht," Bach; Prelude and Fugue in D minor, Bach; Chorale Preludes, "Herzlich that mich verlangen" and "Herzlich that mich erfreuen," Brahms; Prelude and Fugue in G major, Brahms; Chorale in E major, Franck.

At the recital March 5 Mr. Bozian played: Allemande (variations), Scheidt; "Da Jesus an dem Kreuze stand," Scheidt; Offerte upon "Vive le Roy," Raison; Chorale Preludes (the Six Schübler), Bach; Fugue in B minor, Bach; Concerto in F, No. 5, Handel.

**Frederick Marriott, Chicago**—An organ installed in the People's Lutheran Church at State and 110th Streets by Daniel S. Wentz was dedicated Sunday evening, March 12, with a program by Mr. Marriott, organist of Rockefeller Chapel, University of Chicago. Mr. Marriott played the following compositions before a congregation which crowded the church: Largo, Bach; "Komm, stisser Tod," Bach; Sketch in D flat, Schumann; Fugue in D major, Bach; Toccata, Widor; "Ave Maria," Schubert; "Noel," d'Aquin; Finale, Vierne.

**Charlotte Klein, Mus. D., F. A. G. O., Washington, D. C.**—Miss Klein gave a recital at the Washington Cathedral after evensong March 5, including in her program the following works: Chorale in E major, Franck; Intermezzo from Sixth Symphony, Widor; Symphonic Chorale, "Jesu, meine Freude," Karg-Elert; Passacaglia and Fugue, Bach; "Water Sprites," Walter H. Nash; Prelude on "The Fair Hills of Eire, O," Mrs. H. H. A. Beach; Finale from Second Symphony, Vierne.

**Richard Keys Biggs, Hollywood, Cal.**—In a recital on the evening of March 13 at Blessed Sacrament Church Mr. Biggs presented this program: "Psalm 18," Marcello; Arioso, Bach; Trumpet Tune, Purcell; "Chant de Noel," Pachelbel; "Le Coucou," d'Aquin; Variations on the basso continuo of the first part of the cantata "Weinen, Klagen" and of the "Crucifixus," from the B minor Mass by Bach, Liszt; "Poeme," Boellmann; Lento, William Blanchard; Londonderry Air, Traditional; Prelude on the theme "B-A-C-H," Biggs.

**George M. Brewer, Montreal, Que.**—The last of Mr. Brewer's recitals in the series of ten he has been giving since last October, presenting classic works in organ literature, was played at the Church of the Messiah March 9, and the list of offerings was made up as follows: "Grand Prelude à 5 parties à 2 Chœurs" (Quatrième ton), Boyvin; "A la Venue de Noel," le Begue; "Dialogue de Voix Humaine," Guilmant; Duo, "Trio avec Pedale" and "Basse de Trompette," Dandrieu; Chorale Prelude, "In God Is My Trust," J. Michael Bach; Chorale Variations, "Jesus Christ, Our Lord of Peace," J. Bernhard Bach; "Sleepers, Wake, a Voice Is Calling," Magnificat and "O Bide with Us, Lord Jesus Christ," J. S. Bach; Largo e Spiccato (Concerto in D), J. Friedemann Bach; Adagio, C. P. E. Bach; Fugue, J. C. F. Bach; "Symphonie de Noel," de Maleingreau.

**Marshall S. Bidwell, Pittsburgh, Pa.**—Dr. Bidwell's program of works of contemporary American composers at Carnegie Music Hall Feb. 19 consisted of these compositions: Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Two Preludes on Sixteenth Century Tunes, Edmundson; Communion and "Divinum Mysterium," Purvis; "Triptych," Maekelbergh; Bell Prelude (repeated by request), Clokey; "An Irish Pastel," Bedell; Roulade, Bingham; "Songs of the Early Patriots," Gaul; "Deep River," Burleigh; "Sunshine Toccata," Swinney.

**William E. Zeuch, Boston, Mass.**—Mr. Zeuch gave a recital at the Worcester, Mass., Art Museum Sunday afternoon, Feb. 27, with the assistance of Gaston Elicus and Norbert Lauga, violinists, and Jacobus Langendoen, cellist. The program included several numbers for strings and organ. The offerings of the afternoon were the following: Prelude and Chaconne,

Buxtehude; Suite for Strings and Organ, Jean Marie Leclair; Andante from Symphony with Organ, Saint-Saëns (strings and organ); Sonata for Two Violins and Organ, Handel; "The Last Dream of the Virgin" (Prelude), Massenet (strings and organ); Adagio and Toccata for Organ, Bach.

**William Self, Worcester, Mass.**—In a recital at the Worcester Art Museum Sunday afternoon, March 12, Mr. Self, recently appointed organist of the museum, played: Chaconne in G minor, Couperin; "Benedictus" in G minor, Couperin; Chorale Prelude, "O Sacred Head, Once Wounded," Kuhnau; Flute Solo, Arne; "Aria da Chiesa," Unknown Composer; Chorale Prelude, Buxtehude; "A Little Tune," Felton; Chorale Preludes, "Hark! A Voice Saith All Are Mortal" and "Whither Shall I Fly?" and Prelude and Fugue in A minor, Bach.

**Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.**—At his recital in the Idlewild Presbyterian Church Feb. 27 Mr. Webber played the following program before a congregation of more than 1,000, with the assistance of four vocal soloists and a violinist in the Karg-Elert work: Prelude and Fugue in D major, Bach; "On Hearing the First Cuckoo in Spring," Largo, Bach; "Komm, stisser Tod," Bach; Sketch in D flat, Schumann; Fugue in D major, Bach; Toccata, Widor; "Ave Maria," Schubert; "Noel," d'Aquin; Finale, Vierne.

**Ruth Barrett Arno, Boston, Mass.**—Mrs. Arno, organist of the First Church of Christ, Scientist, has played the following organ numbers at the Mother Church in the last month: Three Preludes, Schreiber; Two Communions, Titcomb; Fifth Concerto, Handel; "St. Clement's" and "St. Theodulph," McKinley; "Alle Menschen müssen sterben" and Credo, Bach; "St. Anne" and Solemn Prelude, Noble; "Song of Creation," Rowley; "Vigili et Sancti," Snow; Prelude, Fugue and Variation, Franck; Adagio, Third Symphony, Saint-Saëns; "The Swan," Saint-Saëns; Sixth Sonata, Mendelssohn; Reverie, Raff; Chorale Preludes Numbers 54 and 28, Op. 65, Karg-Elert.

**Searle Wright, F. A. G. O., New York City**—Mr. Wright, of the Church of the Resurrection in Richmond Hill, L. I., was heard in a recital at St. Mary's Church, Hamilton Village, Philadelphia, March 8. His program consisted of: Chaconne in G minor, Couperin; "Herzlich that mich verlangen" and "Allein Gott in der Höh' sei Ehr," Bach; "L'Orgue Mystique XXXV," Tournemire; "Fidelis," Whitlock; "Primavera," Bingham; Chromatic Study on "B-A-C-H," Piston; Fantasie for Flute Stops (Suite), Arioso and "Pageant of Autumn," Sowerby.

**Lenore Metzger, Los Angeles, Cal.**—Immaculate Heart College in Hollywood presented Miss Metzger in a recital March 2. This was Miss Metzger's third annual appearance at the college. She is organist and director of St. Cecilia's Church in Los Angeles. The program was as follows: Prelude in A major, Bach; Overture to Christmas cantata "For Us a Child Is Born," Bach; Largo, "New World" Symphony, Dvorak; "Evening Bells and Cradle Song," Macfarlane; Allegro, Sonata in C minor, Guilmant; Canon in B minor, Schumann; Andante, Fifth Symphony, Tchaikovsky; Chromatic Fantasie, Middelschulte; Elegie, Massenet.

Miss Metzger played the Chromatic Fantasie in memory of her teacher, Wilhelm Middelschulte, with whom she studied at the American Conservatory in Chicago in 1932, 1933 and 1934.

**William G. Blanchard, Claremont, Cal.**—For his musical vespers program at Pomona College March 5 Mr. Blanchard selected these numbers: "Water Music," Handel; "Night" and "Dawn," Cyril Jenkins; "Divertissement," Vierne; "Vision," Rheinberger; Scherzino, Ferrata; Toccata from "Suite Gothique," Boellmann.

**Charles H. Finney, M. Mus., F. A. G. O., Wichita, Kan.**—Mr. Finney gave the third of his five programs devoted to composers of various denominations at Friends University Sunday afternoon, March 5, presenting works of Presbyterians, as follows: "Adoration," Bingham; Prelude (Symphony, Op. 18), Edward Shippen

Barnes; "In Springtime," Hollins; Berceuse, Dickinson; March for a Children's Festival, Eric DeLamarter; "In Memoriam," Gordon Balch Nevin; Toccata in D minor, Nevin; Prelude on "Tallis' Canon" and Prelude on "O Sacred Head," Edmundson; "Carillon," DeLamarter; "Savonarola" ("Harmonies of Florence"), Bingham.

**Ruth Bailey, Chambersburg, Pa.**—Miss Bailey, dean of the conservatory of music of Penn Hall, gave the annual organ vespers there Feb. 27, presenting this program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Mensch, bewein' Dein Stinde gross," Bach; Prelude on a Medieval Theme, "Jesus Crucifixus," Edmundson; Chorale Paraphrase, "Nun danket Alle Gott," Whitford; "Twilight at Fiesole," Bingham; "The Hen," Rameau-Clokey; "The Cuckoo," Arensky-Bailey; Fantasie in A major, Franck; "The Tragedy of a Tin Soldier," Nevin; "Tu es Petra," Mulet.

**Russell Hancock Miles, Urbana, Ill.**—At the University of Illinois recital Feb. 27 Professor Miles was assisted by the choir of the First Congregational Church of Champaign, of which he is organist and choirmaster. The choir sang Mendelssohn's "Hear My Prayer." Professor Miles played: "Marche Nuptiale," Berwald; Pastorale, Guilmant; Fifth Sonata, Mendelssohn; "The Four Winds," Rowley; "Chant du Soir" (MS.), Miles. The last number is soon to be published and is dedicated to Lanson Demming of the organ faculty at the university.

**R. Kenneth Holt, Honolulu, Hawaii**—Mr. Holt's moonlight recital Feb. 7 at the Central Union Church in the series which has attracted widespread attention was marked by the playing of these pieces: "Suite Gothique," Boellmann; "Canto Elegiaco," Yon; "Marche Pastorale," Yon; "Clair de Lune," Karg-Elert; "L'Organo Primitivo," Yon; "Echo," Yon; Serenade, Schubert; "Piece Heroique," Franck.

**Harold Heeremans, F. A. G. O., New York City**—Mr. Heeremans gave a recital at the Cathedral of St. John the Divine Sunday afternoon, Jan. 30, playing these works of Johann Sebastian Bach: Prelude and Fugue in E minor (The Wedge); Largo from Second Trio-Sonata; Fugue in C minor (Musical Offering, six voices).

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer gave recitals on the Austin organ of 12,809 pipes and 236 stops in St. Matthew's Lutheran Church Sunday afternoons, March 5 and 19, and will play again April 2. His program March 5 was as follows: Toccata in A major, Purcell; "A Little Tune," Felton; Suite from "Water Music," Handel; "The Legend of the Mountain," Karg-Elert; "The Swan," Saint-Saëns; Pastorale, Franck; "To the Setting Sun," Edmundson; Finale in B flat, Franck.

On March 19 Mr. Springer played: "Lord Jesus Christ, Be Present Now," "Moonlight" and "Jesus, Priceless Treasure," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke; Meditation-Elegy, Borowski; "Piece Heroique," Franck.

**Harold Fink, New York City**—Mr. Fink provided the music for the wedding of Miss Beatrice Janda and George Welscher, members of his choir, at the Fordham Lutheran Church March 27, and his program was as follows: Introduction to the Third Act of "Lohengrin," Wagner; "My Heart Ever Faithful" and Allegro Moderato, First Trio-Sonata, Bach; "We Wandered, We Two Together," Brahms; Pastorale, Franck; Serenade and Andante, Gothic Symphony, Widor; "Evening Bells," Brewer; Londonderry Air, Traditional; "Love Song at Twilight," Mauro-Cottone; Cantilene, Faulkes; "Departure" and "The Reed-Grown Waters," Karg-Elert; "The French Clock," Bornschein; "Walther's Prize Song," Wagner.

**Eugene Nordgren, M. Mus., Wausau, Wis.**—With the assistance of his choir at the First Presbyterian Church Mr. Nordgren gave a "vesper hour of music" Feb. 27. The choir sang Gounod's "Gallia" and Mr. Nordgren played: Prelude and Fugue in B minor, Bach; Suite, "Through Palestine," Shure; Meditation, Massenet; "Legende," Bedell; Toccata, "Thou Art the Rock," Mulet.

**John M. Lewis, Macon, Ga.**—Mr. Lewis gave a faculty recital at Converse College Feb. 7 and presented the following program: Suite from "Dioclesian," Purcell; "St. Anne," Bach.

Prelude and Fugue in A minor, Bach; Introduction, Passacaglia and Fugue, Wilton; Toccata, Op. 59, Reger; Largo (Sonata 1), Hindemith; Chorale in E major, Franck.

**Rachel Pierce, F. A. G. O., Macon, Ga.**—Converse College presented Miss Pierce of the faculty of Limestone College in a recital Feb. 21. Her program was as follows: "Grand Choeur," Guy Weitz; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "Rejoice Now, Beloved Christians," Bach; Prelude and Fugue in B minor, Bach; Lento, Bridge; Prelude on "Rhosymedre," Vaughan Williams; "Piece Heroique," Franck; "Scenes from Burgundy" ("Sunrise," "The Song of the Shepherd," "Returning from the Vineyard" and "Nightfall"), Jacob; Toccata, "Thou Art the Rock," Mulet.

**Laura Bombara, Princeton, N. J.**—The organ department of Westminster Choir College presented Miss Bombara in a recital March 7, on which occasion she played: "O Thou of God the Father" and Allegro from First Trio-Sonata, Bach; Sketch in F minor, Schumann; "Aberystwyth," Maurice C. Whitney; "Ronde Francaise," Boellmann; Antiphon 3 ("I Am Black but Comely"), Antiphon 4 ("Lo, the Winter Is Past"), "Ave Maris Stella 4" (Finale), Magnificat 5 ("He Rememb'ring His Mercy") and Magnificat 6 ("Gloria"), Dupré.

**Walter Baker, Philadelphia, Pa.**—Mr. Baker gave a recital at Westminster Choir College, Princeton, N. J., Feb. 23 at which he played: Prelude and Fugue in D major, Bach; Sonata No. 2, in C minor, Bach; "Fugue a la Gigue," Bach; Introduction, Passacaglia and Fugue, Reger; "Landscape in Mist," from "Seven Pastels from the Lake of Constance," Karg-Elert; Scherzo, Cantabile and Finale from Second Symphony, in E major, Vierne.

**Parvin Titus, F. A. G. O., Cincinnati, Ohio**—Mr. Titus has been playing short recitals on Tuesdays and Fridays in Lent at noon in Christ Church. March 12 he gave a recital at Trinity Church, Hamilton, Ohio, playing these compositions: Fifth Concerto, Handel; "Rest Thou in Peace and Be Still," Bach-Broughton; "How Sweet the Name of Jesus Sounds," Harold Darke; Prelude on "Rhosymedre," Vaughan Williams; "When I Survey the Wondrous Cross," Noble; "Piece Heroique," Franck.

In a recital at the chapel of Fort Leonard Wood in Missouri Feb. 22 Mr. Titus played these selections: "Water Music," Handel; "When Thou Art Near," Bach-Engel; Toccata and Fugue in D minor (by request), Bach; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Canon in B minor, Schumann; "Mr. Ben Jonson's Pleasure," Milford; "Now Thank We All Our God," Karg-Elert.

**Frank M. Church, M. Mus., A. A. G. O., Boaz, Ala.**—Mr. Church, director of the music department at Snead College, was presented by the Music Study Club of Gadsden, Ala., in a program at the First Presbyterian Church on the afternoon of March 12. Mr. Church played these selections: "Sabbath Eve," Walter Roife; Concert Piece No. 2, in B, Parker; "Spider-weaver," Shure; "Thistledown," John H. Loud; Variation on an American Air, Flagler; "Clouds," George E. Ceiga; "The Wind in the Chimney" and "Grandmother Knitting," Clokey; "Gavotte Moderne," Bedell; "Dawn," Charles A. Sheldon.

**Frederick W. Errett, Carson City, Nev.**—Mr. Errett, who has been in the United States forestry service in California for a year and a half, but has been transferred to duties as an attendant in the state hospital at Concord, N. H., gave a recital Feb. 27 at St. Peter's Episcopal Church in Carson City. His program was as follows: "O World, I Now Must Leave Thee," Brahms; "Fervently I Long for Thee," Brahms; Sonata No. 2 (first and second movements), Mendelssohn; Cantabile, Franck; "Sheep May Safely Graze," Bach-Toccata and Fugue in D minor, Bach.

Mr. Errett gave a recital at the Holliston Avenue Methodist Church, Pasadena, Cal., Feb. 20, at which time he played: Allegro, Concerto in A minor, Vivaldi; Bach; Pastore, Sonata in D minor, Guilmant; Largo, Handel; "The Swan," Saint-Saëns; "Finlandia," Sibelius; Three Settings of the "Passion Chorale," Kuhnau, Bach and Brahms; Triple Fugue in E flat ("St. Anne"), Bach.

## Programs of Organ Recitals

Reginald L. McAll, Mus.D., New York City—Bach's birthday, March 21, was marked by a program at the Church of the Covenant in which Dr. McAll was assisted by Nora Hellen, soprano, and Sidney Edwards, 'cellist. Dr. McAll played: "Hymnus," von Flieitz; Fugue in C major (for piano), Bach; Meditation, Foote; Verset and "Duo Pastorale," Guilmant; Chorale Prelude, "Liebster Jesu," Bach; Fugue in C major, Buxtehude; Arioso, for 'cello and organ, Bach; Prelude on "Rhosymede," Vaughan Williams; "Funeral March and Chant of the Seraphs" (with 'cello solo), Guilmant.

LeRoy E. Wright, Aurora, Ill.—The Rev. Mr. Wright, who recently became pastor of the First Congregational Church, gave a recital before a congregation that crowded the church on the afternoon of March 5. His program included: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Wake, Awake! A Voice Is Calling" and "O Sacred Head, Now Wounded," Bach; "Vespers at Solesmes," Martin; "O Zion," Miller; "The Squirrel," Weaver; "Twilight at Fiesole," Bingham; "Carillon de Westminster," Vierne; Adagio and Toccata, Fifth Symphony, Widor.

Irving D. Bartley, F.A.G.O., Elon College, N. C.—Mr. Bartley, head of the music department at Elon College, appeared as recitalist on a sacred program sponsored by the Burlington Music Club at the Front Street Methodist Church of Burlington, N. C. Choral selections under the direction of Clarence O. Suthern were given on the same program, with Miss Alyse Smith at the organ. Mr. Bartley's selections were: Grand Chorus, Dubois; Adagio from First Sonata, Mendelssohn; Allegro from Concerto in G, Bach; "Morning," Bartley; Allegro from First Symphony, Maquaire; "A Cloister Scene," Mason; Intermezzo, Callaerts; Toccata in D minor, Nevin.

Philip McDermott, Davenport, Iowa—Mr. McDermott had the able assistance of Mrs. McDermott as contralto soloist in a recital Sunday afternoon, Feb. 27, at the First Presbyterian Church, of which he is minister of music. The recital was under the auspices of the Tri-City Chapter, A. G. O. Mr. McDermott played: Chaconne, Couperin; "Basse et Dessus de Trompette," Clerambault; Ricercare, Palestina; "The Bells," Le Begue; Fugue in C major, Buxtehude; Fugue in E flat major, Bach; Fantasia in A minor, Franck; "Ave Maria" ("Cathedral Windows"), Karg-Elert; Scherzetto, Vierne; Finale (Symphony 1), Vierne. Mrs. McDermott sang songs by Dvorak, Brahms, Holst, Tschaikowsky and Dickinson.

F. Arthur Henkel, Nashville, Tenn.—The Civic Music Association of St. Petersburg, Fla., presented Mr. Henkel in a recital at the Congregational Church on March 12. His program included: Toccata in F, Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; "The Ninety-fourth Psalm," Reubke; "Hymn of Glory," Yon; Serenade, Lemare; Concert Caprice, Kreiser; "Up the Saguenay," Russell; "Lament" and "Mood Fantasy," Rowley; Finale, Sonata in C minor, Ralph L. Baldwin.

John Standerwick, A.A.G.O., Bloomfield, N. J.—In a Lenten recital of hymn-tune arrangements by American composers at Bethel Presbyterian Church, East Orange, N. J., March 26 Mr. Standerwick played: Chorale Prelude on the Tune "St. Anne," Noble; Prelude Pastoreale on "Fairest Lord Jesus," Edmundson; Prelude on "A Mighty Fortress," Edmundson; Paraphrase on "I Need Thee every Hour," Miller; Hymn Prelude on "Rock of Ages," Bingham; Hymn Prelude on "These Things Shall Be," Bingham; Meditation on "My Faith Looks Up to Thee," Thompson; Prelude on the Tune "Martyn," Matthews; "Eventide" (introducing "Abide with Me"), Frysinger; Fantasy on the Hymn-tune "St. Theodulph," McKinley.

Homer Whitford, Cambridge, Mass.—Mr. Whitford gave a recital for young people at the First Church in Cambridge Sunday evening, March 5, playing these selections: Trumpet Tune and Air, Purcell; "Soeur Monique," Couperin; Gavotte, Handel; Bourree, Bach; "Ave Maria," Schubert; Sketch in D flat, Schumann; Andante, Fifth Symphony, Beethoven; Chorale and Variations, Mendelssohn; Andante Cantabile, Fifth Symphony, Tschaikowsky; March from "Aida," Verdi; Minuet, Boccherini; Introduction

to Act 3, "Lohengrin," Wagner; Idylle, "In the Woods," and Scherzo, "Up the Trail," Whitford; "The Primitive Organ," Yon; "Pomp and Circumstance," Elgar.

Charles O. Banks, Mus. D., F.A.G.O., Brooklyn, N. Y.—The 113th recital in the series at the Church of St. Luke and St. Matthew, which is now in its thirtieth year, was played by Dr. Banks Sunday afternoon, March 5. His program was as follows: Chorale Prelude, "Come, Redeemer of Our Race," Bach; Air for the G String, Bach; Fantasia and Fugue in G minor, Bach; Biblical Sonata No. 1, Kuhnau; "Fanfare d'Orgue," Shelley; Elevation in G, Lang; Allegretto in E flat, Wolstenholme; "Chant de Bonheur," Lemare; Fifth Symphony (three movements), Widor.

Corporal Charles Harlan Clarke, Canton, S. D.—Corporal Clarke, formerly organist and choirmaster of the Church of the Holy Nativity, Chicago, and now with the air forces, teaching radio at Sioux Falls, S. D., gave a recital in the Lutheran Church of Canton Feb. 27. His program was made up as follows: "As Jesus Stood beside the Cross," Scheidt; Ricercare, Palestrina; Noel for Flutes, d'Aquin; "Komm, süsser Tod," Bach; "The Bells of Ste. Anne de Beaupré," Russell; Norwegian War Rhapsody, Sinding; "To the Rising Sun," Torjussen; "Finlandia," Sibelius; Allegro Cantabile from Fifth Symphony, Widor; "Dies Irae," Purvis; "Dreams," McAmis; Fantasie in G minor, Bach.

Edward J. Washington, Pa.—At his vespers recital March 12 at the Second Presbyterian Church Mr. J. was assisted by Mrs. Paul E. Clark, who was voice instructor at Muskingum College before moving to Washington. The organ program was as follows: Festival Music from "Die Meistersinger," Wagner, arranged by Karg-Elert; Improvisation on "St. Columba," Harry Banks, Jr.; "In Memoriam," Bonnet; "Come, Blessed Rest," Bach; Reverie, Debussy; "La Tabatiere a Musique," Llado, arranged by Heinroth; "Corage and Fanfare," Edmundson.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree gave a program of arrangements from the operas for the soldiers on the campus of the University of Florida for his recital Feb. 20. March 7 he gave a dedicatory recital on a remodeled Aeolian organ installed at the First Methodist Church of Winter Park, Fla., at which time his program was as follows: Chorale in A minor, Franck; Easter Spring Song, Edmundson; Toccata and Fugue in D minor, Bach; "Love's Old Sweet Song," Lemare; "The Squirrel," Weaver; "The Bells of St. Anne de Beaupré," Russell; Chorale Prelude on an American Folk Hymn, Murphree; Concert Variations, Bonnet; "Redwood Trees," Mana-Zucca; Toccata, Fifth Symphony, Widor.

The same program was given in Tampa March 5, at the First Baptist Church.

Mildred Kammeyer, Redlands, Cal.—Miss Kammeyer gave a recital at the University of Redlands Memorial Chapel March 10, presenting the following program: Chorale Preludes, "In Thee Is Gladness," "Christ Lay in the Bonds of Death" and "Sleepers, Awake," Bach; Allegro from First Trio-Sonata and Prelude and Fugue in A minor, Bach; "Comes Autumn Time," Madrigal and "Rejoice, Ye Pure in Heart," Sowerby.

Miles I.A. Martin, F.A.G.O., Waterbury, Conn.—Every Friday in Lent Mr. Martin has given a recital at St. John's Church and among his programs were the following:

March 17—Toccata and Andante Cantabile from Fourth Symphony, Widor; Chorale, "Blessed Jesus, at Thy Word," Bach; "Le Coucou," d'Aquin; "The Little Hours," from the Canonical Suite, Martin; Trumpet Voluntary, Purcell.

March 24—"Pice Heroique," Franck; Adagio and Chorale, "Now Be Glad, Ye Christians," Bach; Toccata from Canonical Suite, Martin.

March 31—Fantasia, Franck; Chorale, "Have Mercy, Lord," Bach; "Vespers at Solesmes," Martin; "Twelfth Station of the Cross," Dupré.

Sergeant Vincent E. Slater, Palm Beach, Fla.—Sergeant Slater gave a vespers recital at Bethesda-by-the-Sea Church Feb. 20 and was assisted by Corporal Philip Parisi, baritone. Sergeant Slater's

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numbers were these: Trumpet Tune, Purcell; Arioso, Bach; "Fugue a la Gigue," Bach; Allegro Vivace, First Symphony, Vierne; Cantabile, Franck; "Kyrie Eleison," Karg-Elert; Toccata, "Tu es Petra," Mulet.

Sergeant Slater is on a military leave of absence from the First Presbyterian Church, Bound Brook, N. J., where he was organist and choirmaster before entering the army.

Helen G. McClellan, St. Petersburg, Fla.—In a recital Sunday afternoon, Feb. 20, at the Fifth Avenue Baptist Church Miss McClellan played: Prelude in G major, Bach; "Jesu, Joy of Man's Desiring," Bach; "Ronde Francaise," Boellmann; "Ave Maria," Schubert; Festival Prelude on "Ein feste Burg," Faulkes; "The Little Red Lark," Clokey; "Canyon Walls," Clokey; "The Squirrel," Weaver; "A Dream Mood," Foster-Nevin; "Donkey Dance," Elmore; "Song of the Volga Boatmen," Eddy; "Thou Art the Rock," Mulet.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke visited Pennsylvania in February and was heard by the Harrisburg Chapter, A.G.O., at the Pine Street Presbyterian Church of that city Feb. 24 and the preceding day on the new Möller organ at the Church of the Abiding Presence of the Lutheran Theological Seminary in Gettysburg. His program at both recitals included: Rigaudon, Campra; Two Fugues on Eighteenth Century Czech-Slovakian Composers (Fugue in A flat major, Kopriwa, and Fugue in F minor, Seeger), arranged by Bonnet; "Chinese Boy and Bamboo Flute," James H. Spencer; A Suite of Pieces (Prelude, Gigue, Adagio, Allegretto and Fugue), Bach; "Mist," Doty; Prelude and Fugue in A minor, Bach; Meditation on a Theme by Palestrina, Allanson G. Y. Brown; "Kyrie Eleison," Purvis.

Lanson F. Demming, Urbana, Ill.—Mr. Demming, who gave the University of Illinois recital Feb. 20, played the following compositions: Toccata in G minor, Matthews; Suite in G minor, Rogers; Prelude on Tallis' "Behold, the Bridegroom Cometh," Florence Clark; "Dawn," Jenkins; Second Sonata, Mendelssohn; "Prière et Berceuse," Guilmant.

Mr. Demming played these selections

March 5: Prelude Heroic, Faulkes; Madrigal, Jawelak; Meditation, Bubeck; "Fantasie over het Lutherlied," Bonset; "Etoile du Soir," Vierne; "The Squirrel," Weaver; Finale, Frederick Stanley Smith.

Lawrence B. Hardy, Dalhart, Tex.—In a Lenten recital at the army air field chapel March 19 Mr. Hardy played: "Come, Sweet Death," Bach; "When Thou Art Near," Bach; Cavatina, Bohm; Evening, Schumann-Schreiner; Andante Religioso, Thome; "Hornpipe" ("Water Music" Suite), Handel.

Fawn Trawick, Tallahassee, Fla.—Miss Trawick, a pupil of Margaret Whitney Dow, played the following organ numbers in a recital at the Florida State College for Women Feb. 23: Prelude and Fugue in D minor, Bach; Offertory on Two Noels, Guilmant; Toccata ("Deo Gratias"), Richard Keyes Biggs.

Elisabeth S. Hamp, Urbana, Ill.—Mrs. Hamp, assisted by the choir of the First Presbyterian Church of Champaign, gave the University of Illinois recital March 12, playing: Toccata in F major, Pachelbel; Toccata in D minor (Dorian), Bach; "The Fifers," d'Andrieu; Alla Siciliana and Presto, Fifth Concerto, Handel; "Dripping Spring" and "An Angry Demon," Clokey; Berceuse Pastoreale (MS.), LeRoy R. Hamp; Gavotte, Wesley; Prelude to "Parsifal," Wagner; Toccata on "Vom Himmel hoch," Edmundson.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave recitals on the six Monday evenings in Lent at the South Church. At the first recital, Feb. 28, he played: Concerto in B flat, Handel; Chorale Preludes on "Melcombe," "Christe Redemptor Omnium" and "St. Cross," Parry; Andante (Rhenish Symphony), Schumann; Prelude to "The Blessed Damosel," Debussey; "Pice Heroique," Franck.

March 6 compositions of Dietrich Buxtehude were presented and March 13 the program consisted of Bach's works.

Charles Demorest, A.A.G.O., Chicago—Mr. Demorest played the following numbers before a lecture at First Church of Christ, Scientist, Evanston, March 10: Meditation, Bubeck; "Clair de Lune," Karg-Elert; Two Chorales, Bach; Fantasie, Demorest; "The Primitive Organ," Yon; "Evening Song," Bairstow; "In Remembrance," Demorest.



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## Toronto Center.

A meeting of the Toronto Center was held March 13 at Westminster-Central United Church, and a recital was given by four of its members. The following was the program: Celtic Melody, O'Connor-Morris; Adagio from Trio-Sonata No. 1, Bach, and Chorale in A minor, Franck (Murray Vanderburgh); Sonata No. 4, Mendelssohn (Alice Quiney); Toccata, Adagio and Fugue in C major, Bach, and "Legend of the Mountain," Karg-Elert (Hazel Brillinger); Chorale Preludes, "A Saving Health to Us Is Brought" and "Blessed Jesu, at Thy Word," and Prelude and Fugue in D major, Bach (John M. Hodgins).

Eric Rollinson, president of the college, gave a very inspiring address. The meeting was in charge of Maitland Farmer, chairman of the center, and was brought to a conclusion with a short address by Thomas J. Crawford, in which he thanked those taking part and, in addition, made reminiscent remarks, with some valuable suggestions regarding organ-playing.

## St. Catharines Center.

The St. Catharines Center held its monthly meeting Sunday evening, March 12, in the parlors of St. Thomas' Anglican Church, with Bernard Munn presiding. The center was fortunate in securing the service of D. J. Williams, music critic of the *St. Catharines Standard*, as guest speaker. Himself an organist of many years' experience, Mr. Williams offered valuable advice to church organists. The choice of the prelude, and of anthems, as well as some forthright observations on the playing of hymns provoked an interesting discussion. The speaker's suggestion of a choral festival to embrace all the churches of the city regardless of denomination was warmly acclaimed and a committee was formed to work out details.

Mr. Williams' peroration was a stirring appeal to the organists to "carry the torch as missionaries of music in the church, to unite to help rekindle the divine spark that is the inspiration for all good congregational singing—that we may refresh our souls with the transcendent joys of praise and adoration, and that we may bask in the radiant glory of a brilliant conquest." The speaker received the warm applause of the gathering.

ANNE W. KADWILL, Secretary.

FOURTH MONTREAL RECITAL  
BY MME. MARCELLE MARTIN

The fourth recital in the Casavant Society series for the present season took place Feb. 21 in the Church of St. Andrew and St. Paul, Montreal. The recitalist was the talented young French-Canadian Mme. Marcelle Martin. Miss Martin received her foundational organ training under Georges Emile Tanguay, for whom she has frequently deputized at the Church of the Immaculate Conception. The winner of several musical prizes, she eventually obtained the Prix d'Europe, which ordinarily allows for study at a European center. Under existing conditions this has been altered, so that Miss Martin is pursuing her studies with Gaston Dethier at the Juilliard Institute, New York. Her program was exacting and well calculated to display musical comprehension, technical equipment and registration resourcefulness.

Mme. Martin opened with the Bach Great G minor. The Chorale and Variations from Mendelssohn's Sixth Sonata followed. Cesar Franck's "Piece Heroique" was played next. Joseph Bonnet's "Variations de Concert" displayed excellent command of technique and some of the best registration of the evening. Dethier's Andante Cantabile was allotted a cleverly contrived registration which brought the solo passages for pedal into appropriate relief. The Allegro from Vierne's First Symphony followed this. Georges Emile Tanguay's "Prière" proved to be a scholarly and dignified composition touched by deep feeling. Its composer is professor of organ at the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec.

Concluding with four movements from Widor's Fifth Symphony, Miss Martin proved herself happy in all passage-work calling for dexterity, but frequently lacking in judgment in matters of variation of tempo and change of tone color.

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sacred music at the School of Sacred Music, Union Theological Seminary, New York City, and studying organ with Dr. Clarence Dickinson.

At the church in Yonkers Mr. Schuil has an excellent choir, soloists and a splendid three-manual Möller organ.

For his thesis Mr. Schuil is translating from the Dutch the valuable book by Van den Zijghenhorst Meyer on "Jan Pieterzoon Sweelinck en Zyn Instrumentale Musiek."

On Palm Sunday afternoon, April 2, Mr. Schuil will conduct a vespers service at Central Methodist Church in Yonkers "in adoration of the Holy Trinity and as a meditation on the Passion of Our Lord." The choir, quartet and soloists will take part. As the prelude Mr. Schuil will play: "Benedictus," Reger, and the Chorale Prelude on "O Sacred Head, Now Wounded," Bach, the offertory will be Bach's "Come, Sweet Death" and the postlude Couperin's Fugue on the Kyrie. Mr. Schuil's recently-composed "Nunc Dimittis" will be sung for the first time. It is to be sung in May at the Brick Church in New York.

## Death of Dr. Ferris Tozer.

From England comes word of the death of Ferris Tozer, Mus.D., at Exeter in December at the age of 86 years. Dr. Tozer began his career as a chorister at Exeter Cathedral. At the age of 18 he was appointed organist of old St. David's Church. He resigned after a few years to become organist and choirmaster of Heavitree Church, retiring in 1930 after forty-seven years' service. He wrote much church music popular in America and several cantatas.

**Radioman Francis Claussen Overseas.**  
Radioman third-class Francis Claussen, formerly organist at Ansgar and Trinity Lutheran Churches in San Francisco, has been in the navy since May, 1942. He was a pupil of Harold Mueller of San Francisco. His service on destroyers has carried him into distant waters and he was in the battle of Casa Blanca in Africa. He has had the opportunity to play in many different places on his travels.

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SHELDON FOOTE, F.A.G.O., has been selected to take charge of the music at Trinity Methodist Church in Grand Rapids, Mich., and began his work there early in March. He succeeds Harold Tower, who went to Akron, Ohio.

Mr. Foote is well known as a recitalist and choral director, having held prominent positions in Princeton, N. J., Milwaukee, Memphis and in El Dorado, Ark., where he developed the South Arkansas festival and was its conductor for several years. He served three terms as dean of the Arkansas Chapter, A.G.O., and was president of the tri-state convention. He appeared as recitalist before the Guild national convention when it was held in Detroit.

Mr. Foote goes to Grand Rapids from California, where for the last few months he has been minister of music at the Lincoln Avenue Methodist Church, Pasadena. During his stay in California a New York firm published his "Early Junior Choir Album," which is used throughout the country as an introduction to a cappella singing among two-part children's choirs and choruses.

**MRS. GARDEN GIVES VESPER SERIES AT PLAINFIELD, N. J.**

Mrs. Charlotte Garden, Mus.D., is giving a series of Lenten vespers programs of unusual interest at the Crescent Avenue Presbyterian Church of Plainfield, N. J. Her offering Feb. 27 consisted of organ music inspired by the life of Christ. She played: "Ave Maria," Arkadelt-Liszt; "Gloria in Excelsis Deo," Reger; "La Nativite," Langlais; "The Holy Boy," Ireland; "The Temptation," Heinlein-Lutkin; "Through Palestine with the Master," R. Deane Shure; Bible Poems, "Jesus Walking on the Sea," "Marriage in Cana," "Hosanna!" and "The Last Supper," Weinberger; "Gethsemane," Malling; "Golgotha," de Mauleingreau; "Christus Resurrexit" (Prelude on the Hymn-tune "Belmont" and Toccata on a Seventeenth Century Theme), Edmundson.

Faure's Requiem was given under Mrs. Garden's direction March 5. March 12 was devoted to "organ music from famous fifths," as follows: Fifth Concerto, Handel; Andante from Fifth Symphony, Schubert; Andante con Moto from Fifth Symphony, Beethoven; Largo from Fifth Symphony, Dvorak; Andante Cantabile from Fifth Symphony, Tschaikowsky; Toccata from Fifth Symphony, Widor.

The recital March 19 was played by Alexander Schreiner of Salt Lake City. April 2 Mrs. Garden will play three excerpts from Wagner's "Parsifal," Karg-Elert's symphonic chorale "Jesu, meine Freude" and the Elevation in E and Prelude and Fugue in B by Dupré.

Frederick W. B. Monks has been advanced to yeoman third-class in the United States Naval Reserve. His present duty is at the naval training station in Newport, R. I., where he is serving as chapel organist and chaplain's assistant. Previous to entering the service Mr. Monks was organist of St. Luke's Episcopal Church, Worcester, Mass., and studied with William Self, organist and choirmaster of All Saints' Church, Worcester.

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cago Mr. Frank held positions in Kansas City, Rochester, Raleigh, N. C., Mansfield, Ohio, and Cincinnati.

**HUGH PORTER IS BACK FROM HIS TRANSCONTINENTAL TOUR**

Hugh Porter returned to New York from a successful transcontinental tour in time to resume his activities at the Collegiate Church of St. Nicholas for the Lenten season. Mr. Porter played in Washington, D. C., St. Louis, Mo., at the University of Texas in Austin, at St. Paul's Episcopal Cathedral, Los Angeles; the College of the Pacific, Stockton, Cal.; San Jose and Oakland, Cal.; at Brigham Young University, Provo, Utah; in Salt Lake City, at Concordia College, Seward, Neb., and at Lincoln. In San Francisco he conducted two afternoons of master classes which were attended by twenty-one organists of that city.

The San Jose Mercury Herald said of Mr. Porter's playing: "Its high message was one such as has not been heard through the organ since Renee Nizan was the high priestess of beauty here in 1932, for Porter played with the authority which only comes to those who have visited the holy of holies of music. Porter is one of America's greatest organists. His clarity of musical line was such as I have not heard since I heard Lynnwood Farnam play the same Bach G minor, which his pupil played so worthily last night."

In Washington Glenn Dillard Gunn wrote: "He is an admirable artist who adds to the technical facility, possessed by many of his colleagues, gifts of imagination in the important and expressive department of color."

The Salt Lake Tribune had this to say: "Displaying an assured technique and remarkable pedal dexterity, Hugh Porter, prominent New York organist, demonstrated a command of his instrument that delighted and satisfied the audience. Despite a somewhat sluggish instrument, his performance fulfilled the high expectations roused by advance reports. Throughout his offerings his imaginative gifts, his sense of color contrasts and fine musicianship were revealed, and his power to achieve striking and unusual effects."

ON APRIL 23 at 4:30 Lawrence S. Frank, organist-choirmaster of Grace Church, Hinsdale, Ill., will give a recital at Grace Church, assisted by Mrs. Frank and Mrs. T. C. Powers in a duet and Miss Grace Landes in a solo. This recital is being sponsored by the Hinsdale Music Club. Mr. Frank will present Bach's Fantasie and Fugue in G minor; Minuet from Fourth Symphony, Vierne; Theme and Variations in A minor, Faulkes; "Ronde Francaise," Boellmann; Chorale in B minor, Franck, and Finale from First Symphony, Vierne.

Mr. Frank holds the bachelor of arts and bachelor of music degrees from Oberlin and Mus.M. from the Eastman School of Music, and is a fellow of the American Guild of Organists. During the week he holds a war job as output tracer for the Western Electric Company, but finds time as well to teach a course in music appreciation at the Western Electric Hawthorne Club evening school, direct the Hawthorne Male Chorus and do a little piano teaching. Before coming to Chi-

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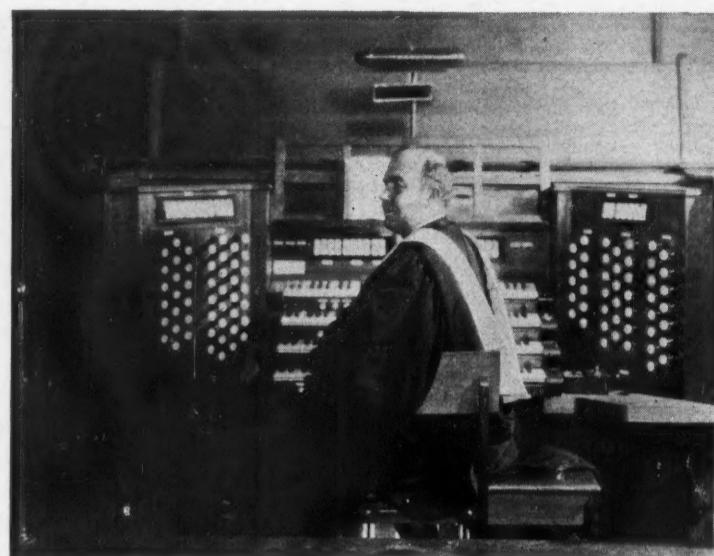
For *Passiontide* (Prelude on "Blessed Jesu," Lenten Orison), by Garth Edmundson; *Berceuse*, Robert Pereda; "Resurrection," Edouard Nies-Berger; published in *St. Cecilia Series*, by H. W. Gray Company.

Two of these new issues will have seasonal appeal, as may be gained from the titles. The other piece, the Berceuse, is a simple lyric of no particular distinction. The two short numbers by Edmundson (published under one cover) are of a more significant caliber. The hand of a more experienced, a more expert composer, is made evident, and the musical inspiration comes from a higher level. This important native creator has given us two lovely pieces of service music. The last title listed is more of an excursion into the realm (and idiom) of the impressionistic romancers. A program is set forth in detail at the head of the front page. The music represents a valiant effort to follow out the pattern as laid down. Given an organ of sufficient tonal resources, a colorful and interesting performance could emerge. The musical material, however, is intrinsically inferior to the dressing-up given it. At that, the Easter piece is superior to all but a small part of the material written for service use at that festive season.

"Masterpieces of Organ Music," Folios 5 and 6; edited by Norman Hennefield; published by the Liturgical Music Press.

Approval has been expressed in these columns of the preceding volumes in this series of valuable reprints. The first four issues were devoted to Pachelbel, Buxtehude, Walther and Scheidt, respectively. The latest sets to be published, listed above, are equally worthy of high commendation. Volume 5 might be looked on as a timely contribution for the Lenten and Easter season. It contains works by Walther, Pachelbel, Telemann and Scheidt—all service music of fine quality. The latest issue, volume 6, is devoted to works by George Böhm (1661-1773)—three out-

J. THURSTON NOE, WHO RETURNS TO CALVARY BAPTIST, NEW YORK



J. THURSTON NOÉ, whose appointment as organist and director at Calvary Baptist Church, on West Fifty-seventh Street in New York City, was announced in the March issue of THE DIAPASON, has begun a series of short Sunday afternoon recitals. They are played preceding the lecture at 2:45. Each program is devoted to one composer. Feb. 6 Mr. Noé gave a Bach program, Feb. 13 was devoted to MacDowell, Feb. 20 to Debussy and Feb. 27 to Beethoven. March 5 he played Brahms' Prelude in F major, Lullaby and "In Modo Marcia," from the Requiem, and March 12 these works of Bach: Adagio (Toccata and Fugue in C major), "When Thou Art Near" and Prelude and Fugue in C minor. There were no recitals March 19 and 26.

Mr. Noé has in his possession a unique

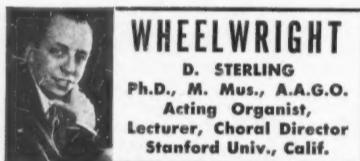
manuscript of Victor Herbert, which he will play May 21. In 1924 Marcel Dupré was giving his farewell recital in America at the Wanamaker Auditorium in Philadelphia. It was customary for the French organist to feature an improvisation. When Mr. Herbert offered a theme he wrote a complete composition, in miniature, for organ, and captioned it "Chant d'Amour." This one-page piece bears the date of March 29, 1924, and was seen by Dupré for the first time just before taking his seat on the organ bench. The Herbert composition inspired Mr. Dupré to improvise a masterly exposition of it. After the performance Dupré autographed the manuscript and presented it to Mr. Noé. As Herbert died May 26 of the same year, this composition is one of his last.

standing chorale preludes and a brilliant Prelude and Fugue in A minor. The warm welcome that has been tendered the first four books published no doubt will be extended to these new folios.

## Death of Mother of Edith Lang.

Mrs. Clara Hughes Lang, widow of Benjamin F. Lang, M.D., and mother of Miss Edith May Lang, a prominent Boston organist, died March 11 after an illness

of eight years. Mrs. Lang was born in Shreve, Ohio, and spent the early part of her married life in Nebraska and in Pawtucket, R. I. After the death of her husband she moved to Boston, where she and her daughter had made their home for thirty-two years. Mrs. Lang was an amateur organist of considerable talent and taught her daughter the first steps in music. She is survived by her daughter, now organist of the Old Ship Church, Hingham, Mass.



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Brief mention has been made in this column of the monthly letter, "Church Music," for church musicians, edited by James R. Sydnor, professor of sacred music in the Assembly's Training School connected with Union Theological Seminary, Richmond, Va. Six issues have appeared, and they make stimulating reading. Mr. Sydnor has devoted ample space to hymns and we pass on some of his suggestions, a few being quoted verbatim.

Leaders of hymn singing, whether pianists or organists, are urged to regard themselves as conducting through their fingers, and not merely accompanying. Many timid young players fail to use a firm, clear touch at the keyboard. In addition, due to the location of the organ and sometimes to its action and sluggish speech, the tone reaches the singing group with an appreciable time lag. We must be able to play so that the tone leads as well as supports the singing.

Accuracy both of intervals and time values is urged, the former being achieved more easily than the latter. A positive time sense is required, so that clear rhythm may be preserved. Some of the common rhythmic mistakes are set forth, such as curtailed long notes and clipped rests, hurried eighth notes in pairs or following a dotted quarter.

Rhythm is more than a matter of time values. The achievement of a sound "time pattern" is only the beginning of the tempo and rhythm factors in tune

playing. From a Scotch musician, Willan Swainson, comes this definition: "Musical rhythm is a sense of vitality, progression and balance produced by the influence of duration, speed and accent upon pitch." The word itself is derived from Greek verb meaning "to flow." The basis of all good music is movement, and a good player moves through the chords of a tune and along its melody to chosen points of climax and repose. Mr. Sydnor continues with a clear analysis of the formal structure of a tune, showing the devices by which lines, phrases and rhythmic patterns are repeated, thus giving unity and strength.

A good hymn player follows the hymn text—for each stanza. Such study should be included when practicing the tune beforehand.

The tempo for a hymn has absolute and also relative factors. The desirable speed for the words in the particular church or parish room is the first consideration. All of us should be able to read the text aloud as a poem—not only distinctly, but with the distinctness suited to a large room. Casual, unimpressive handling of the words, actually or mentally, is the foundation for equally unimpressive playing. Mr. Sydnor suggests the following ways of discovering the correct tempo: Identify the mood of the text and the tune. Study the structure of the tune. Consider external factors—acoustics, age and number of singers, etc.

Among the excellent notes for organists we noticed the following: Use enough volume without drowning the singers by a torrent of tones. Drop the pedal during a quiet stanza. (We would add that heavy wood 16-ft. pedal stops should be used sparingly.) Seek effective registrations, with sufficient brightness.

REGINALD L. McALL

## Correction.

In the account of the death of Leland A. Arnold in the March issue a tribute to Mr. Arnold by the rector of the church was attributed to Charles E. Billings, Jr., whereas the rector of Trinity Church, Newton Center, Mass., is the Rev. Frederick A. Morris. Mr. Billings is the acting organist.

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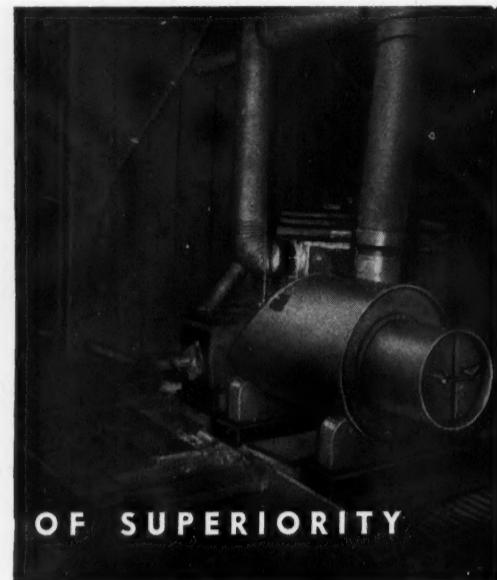
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EARL B. COLLINS TERMINATES twenty-five years as organist and musical director of the Bellefield Presbyterian Church, Pittsburgh, in June, to join his former pastor at the First Presbyterian Church of East Orange, N. J., as announced last month. In a personal word which expresses the esteem in which his colleagues hold Mr. Collins, Dr. Marshall S. Bidwell writes: "When I first knew Earl Collins he was just another organist. It wasn't long before we realized that here was a musician of real potentialities, a man who had ideals and who really stood for something. He never did anything cheap in the choir loft. He continually put on anthems that the rest of us lacked the courage to try out on our congregations. Many of the finest anthems (both ancient and modern) received their first Pittsburgh performances at Bellefield Presbyterian."

**CANADIAN ORGANIST IN RADIO SHOW "STAND BY FOR MUSIC"**

Private Joseph L. Sullivan of Hamilton, Ont., formerly organist and choir-master of St. Joseph's Catholic Church in that city, is featured on the service's radio show "Stand by for Music" which goes on the air every Thursday evening over radio stations VONF and VONH in Newfoundland, where he is at present serving on the Canadian headquarters staff.

Private Sullivan, who is a son of Mr. and Mrs. Bart G. Sullivan of Hamilton, is a member of a well-known musical family. His mother is organist and choir leader of St. Augustine's Catholic Church at Dundas. Private Sullivan began his musical studies at the age of 5 at Loretto Convent in Hamilton. At the age of 12 he began to study the organ and at 16 he was one of Canada's youngest radio organists. He was for some time organist for the Dr. Query broadcasts from the Tivoli Theater in Hamilton and gave a series of twelve popular noon recitals in Eaton Auditorium at Toronto. He is a member of Hamilton Center, Canadian College of Organists. Prior to enlisting in May, 1942, he devoted much of his spare time to troop entertainment and was a member of the "Thumbs Up" revue.

"Stand by for Music," the radio show for which Private Sullivan is organist, is made up of talent from the army, navy and air force, and is produced and directed by Captain Fred R. Davies, public relations officer for the Canadian troops in Newfoundland.

**Bruce Joseph in Stamford Post.**  
Bruce Joseph, a former assistant at St. Patrick's Cathedral, New York City, has been appointed music director of St. Mary's Catholic Church, Stamford, Conn., one of the most beautiful Gothic churches in New England. Mr. Joseph, who is only 18 years old, was a protege of the late Pietro Yon. Mr. Joseph directs the two church choirs, which consist of forty adults and forty children. Every Sunday he gives a recital at the 10 o'clock low mass. His most recent composition is an "O Salutaris Hostia." Before the season is over Mr. Joseph plans to present for the first time his major work of this year, a festival "Te Deum Laudamus."



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